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ACCOMPANYING HARMONIES

TO THE

**Brief Directory**

OF

THE PLAIN SONG,

USED IN THE

MORNING AND EVENING PRAYER, LITANY,  
AND HOLY COMMUNION.

EDITED BY THE

REV. THOMAS HELMORE, M.A.

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“Psalmodyam non nimium protrahamus, sed rotundè et vivâ voce cantemus. Metrum et finem versûs simul intonemus, et simul dimittamus. Punctum nullus teneat, sed statim dimittat. Post metrum, bonam pausam faciamus. Nullus ante alios incipere, et nimis currere præsumat, aut post alios pneuma trahere, vel punctum tenere. Simul cantemus, simul pausemus, semper auscultando. Quicumque incipit Antiphonam, aut Psalmum, Hymnum, Responsorium, Alleluia, unam aut duas partes solus dicat, aliis tacentibus : et ab eo loco quo ille dimittit, alii incipiant non repetentes quod ille jam dixit. Monemus vos, dilectissimi, ut sicut reverenter, ita et alacriter Domino assistatis, non pigri, non somnolenti, non oscitantes, non parcentes vocibus, non præcidentes verba dimidia, non integra transilientes, non fractis et remissis vocibus muliebres quiddam de more sonantes, sed virili sonitu et affectu voces *Spiritus Sancti* depromentes. Viros enim decet virili voce cantare, et non more femineo tinnulis vel falsis vocibus veluti histrionicam imitari lasciviam ; et ideo constituimus mediocritatem in cantu servari, et ut gravitatem redeat, et devotio conservetur.”

S. BERNARD.



## P R E F A C E.

---

No alteration has been made in the Brief Directory of any authentic tradition of the English Choral Service.

The Reformers of the sixteenth century wisely provided for the noting of the English Prayer Book according to the ancient Plain Song of the Western Church.

In this Plain Song, then, we have the authoritative source of our ritual music, and the only rule by which to correct whatever errors have arisen, or may arise, from time to time, through the natural tendency of mere oral tradition to change and deterioration.

Marbeck's *Book of Common Prayer noted*, and the XLIXth of Queen Elizabeth's Injunctions, leave the general law of the case beyond a doubt; while the contemporary harmonies ascribed to Tallis, and the recent *Order of Daily Service, &c. &c.*, by W. Dyce, Esq., (especially in its Preface and Appendix), elucidate the actual practice, and the true principles of the English ritual music.

At the same time, the constant use of the Choirs of Cathedrals and College Chapels, no less than the production, at each remarkable period of her eventful history, of other manuals and records of her ritual music, (such as those by *Low, Clifford*, and in our own times by *Jebb, Rimbault, Oliphant*, the Editors of the *Parish Choir*, and many others,) attest the uniform adhesion of our own Church to this universal use of the Holy Catholic Church, so far at least as she has not been thwarted and hindered by crippled or misapplied resources, and the alienation of her rulers and her people from her doctrine, her discipline, and her ritual.

The increased attention, which, in our own days, the revival of true Christian principles, and Evangelical obedience to the Church of our Fathers has drawn to everything connected with the inner life, and the external beauty of Holiness, rendered some easily accessible text-book of what the Church has ruled in this matter absolutely necessary. Many such books have accordingly appeared, to the different compilers of which, as well as to all who have in any way assisted him either by their works or their advice, the Editor desires here once for all to acknowledge his obligations. Had any other text-book of moderate price, however, fulfilled in every respect what he deemed the necessary requirements, the Brief Directory had been superfluous, except as providing a supplement, in the same size and type, to the *Psalter and Canticles noted*. What other books had generally failed to do, and the Directory attempted, was to restore in the Responses, and other parts of the Service, the accuracy of the original Plain Song, and its proper notation.

With regard to the former, the text of the Directory is taken from that of John Marbeck's *Book of Common Prayer noted*, 1550, as far as the differences in the Prayer Books of 1549 and 1662 (*i.e.*, the one last revised and in present use) would allow. No essential differences will be found between this little book and the parts of Mr. Dyce's costly Edition of the *Order of Daily Service, &c. &c.*, with *Plain Tune*, which it contains. Where any occur, the alteration has not been made without due consideration; and, in all, the Editor has followed the requirements either of the genius or of the laws of the Plain Song when set to English words, as well as the dictates of musical taste and feeling.

In retaining both in this, and in his other works of ritual music, the notation of Marbeck, the Editor has been actuated by no spirit of mere musical pedantry, but by a deep-felt conviction, that to trammel the ritual music of Ministers and People with the shackles of measured music, is to destroy the

character, and to injure the religious effect of Church Plain Song. To him all such attempts appear subversive of their own intention, from Boyce's barred version of Tallis's Responses and Litany, down to the last futile efforts of misdirected and indiscriminating zeal, which have even dared the absurdity of setting, with bars, and minims and crotchets to be kept in strict musical time, the monotonic recitation of the daily Confession, Absolution, and Lord's Prayer, as well as the reciting notes of the Gregorian Psalm-tunes. This is like requiring that verse should always be scanned according to Greek and Latin prosodic time, instead of being read with the accent and emphasis dictated by the sentiment of the words. This is indeed the quintessence of formalism—the love of the form, for its own sake, rather than for that inner life and energy to which it ought ever to be subservient. *True* recitation is not, as to its time, to be *truly* represented by any notes in the repertory of the *Cantus Mensurabilis*, or measured song, of what is usually styled Music. The attempt to confound these two things, so different in their essence, although agreeing in many of their accidents, is, the Editor conceives, the most grievous of errors in respect of the Choral Service of the Church, destructive of its permanence and extension, fatal alike to hearty responding, and the removal of the prejudices which still lurk in the minds of many devout persons against its general usefulness and propriety. In recitation no other time is required than *syllabic*, which differs from musical time, because the relations of long and short are not duple or triple, nor are all longs equally long, nor all shorts equally short; nor are quadruple and sextuple relations of very long to very short at all required in this as in that. That such time, derivable only from the sentiment, the emphasis, and the accent of the words, may be kept by large numbers of fingers as correctly, and with as united effect as the other, which is more isochronous and mechanical, the free Choral recitatives of several great composers will be sufficient to prove; nor is the fact of these being noted by the same kind of notes as stricter music, a valid objection, for it is always understood that the notes are not to be read in the same way; in other words, they resign their own proper functions, and do *not* represent what they pretend to represent. In modern chants the sound alone of the recitation is expressed by a note (understood to be, in their case,) of indefinite length, and strict musical time is not regarded in any Choir in the division of the syllables sung upon it; although when the melodical portions of the chant recur, strict musical time is properly observed.

One example, for ever to be remembered by the thousands assembled to pray for “perfect consummation and bliss both in body and soul” for themselves with all those that are departed in “the true faith,” at the Funeral of the late Duke of Wellington, may be added in confirmation of this statement. Under the admirable Precentorship of Mr. Turle, the large Choir then assembled around the tomb, recited the Psalms, under all the disadvantages of modern and un-ecclesiastical chants, and the absence of any text-book, or other written guide, for the just division of the syllables, in a free and unshackled style, in which the words were not measured out in strict musical time (*i.e.*, in the relations of two or three to one exactly), but according to the syllabic time (no less musical in reality) of clear and deliberate recitation.

The assertion, sometimes heard, that ritual music without bars, or phrases of equal and definite length, is not entitled to the name of music at all, seems very much like saying that because prose is not verse, it is not entitled to the name of composition. The objection would narrow too much the limits of the musical art, by thus denying the quality of music to that portion of our Church Service which embracing *some*, does not exhaust the *whole* of her resources. The gradation from the sustained tone of the *Cantus Colleetarum*, or monotone, of the Priest, to the highest efforts of religious art in the full score of concerted vocal and instrumental music in the worship of Almighty God, would seem to be the perfection of human ingenuity in prescribing the mode in which Music is to perform her office as the handmaid of religion. Nor is it, to a devout mind, a matter of indifference how the least and lowest, the constant, the necessary, and the most frequent, any more than the highest and the occasional acts of her service, should be rendered. Much of the misunderstanding which unfortunately has existed in this country respecting the Plain Song, would probably be removed, could a truly Church

view of the subject be taken. This would teach men that in days of old, when religion was esteemed, as it ought to be esteemed, the great business of human life, to which all else is but secondary, and of little moment, the Doctors and Bishops of the Church left no part of the public or private acts of man's duty to God, without full and copious and well-devised directions. What the fulsome elocution of the coldest times of the Church of England handled for popular effect, and oratorical expression, to the final degradation, both of the Service it was intended to adorn, and of the true *Art of Reading*, which here had little or no place, that these holy men of God, in the old time before us, set, for the glory of God, and the edification of the people, to that vast and voluminous Plain Song, the remotest echoes of which, still occasionally heard faintly from the fretted roofs and antique chantries beneath which their sacred ashes repose, are sufficient to rekindle the flame of expiring love, and to unite in the communion of saints the sympathies of all faithful souls.

Let Plain Song be understood to be the universal Ecclesiastical art of reading, saying, and singing all that elocutionists have directed to be whined or spouted in the times alluded to, and musicians will then perceive that it does not invade, but rather widens, almost indefinitely, the province of their art as applied to the Church Service; and that by thus cultivating the simpler, they will lay the truest foundations for the improvement and extension of the more complex developments of their art, in things sacred.

Whatever objections have been urged against the revived attention to Plain Song in our Church, it is undoubtedly making great progress among the most devoted and learned of her children; it has been, and ever will be, a distinguishing feature of real Catholic worship as opposed to un-Catholic, and consequently un-Christian innovations, whether Roman or Protestant. It is based on principles too deeply rooted in the requirements of our common humanity to be long superseded or despised, when genuine Christianity is felt in the heart, and practised in the life. This simple song satisfies the tastes and musical instincts of devout worshippers in those portions of the Service to which it is most applicable.

Less than this can scarcely be used continually without injury to their devotion. More may be added as the tribute of affection, in the offerings of those highly blessed with artistic skill, but can scarcely be demanded of all for the fulfilment of their duty.

The present Accompanying Harmonies are intended for Choirs, and others capable of singing them, in order that while the least skilful are not excluded by any difficulty in the Plain Song, those who are more musical may join in a way which, generally speaking, they find more suited to arouse their own devotional feelings, and to increase the general solemnity and fervour of the Common Prayer. As in the Melody so in the Harmony, existing uses are merely accommodated to the correct form of the text. When the Harmonies not assigned to any particular author are similar to, or identical with those of other modern books, it must be attributed to the existence of one common source in the traditions of the Cathedrals.

THOMAS HELMORE.

Easter, 1853.

# ACCOMPANYING HARMONIES

TO THE

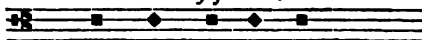
## Brief Directory of the Plain Song

USED IN THE

### MORNING AND EVENING PRAYER.

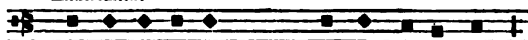
N.B.—ANY NOTE MAY BE TAKEN WHICH WILL SUIT THE CHOIR AND PEOPLE.

PRIEST. *Introductory sentences.*



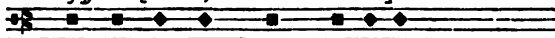
When the wicked man \* \*

*Exhortation.*



Dearly beloved \* \* saying after me ;

*Confession.* [PRIEST, & PEOPLE after him.]



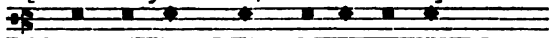
Almighty and most merciful \* \*

PRIEST. *The Absolution.*



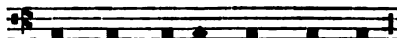
Almighty God, \* \*

[*The Lord's Prayer.* PRIEST, & PEOPLE with him.]



Our Father, which art in heaven, \* \*

PRIEST.



O Lord, open thou our lips.

CONGREGATION. ANSWER.



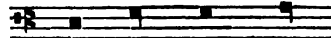
And our mouth shall shew forth thy praise.

TRIO.

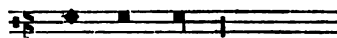


† - - - - †

PRIEST.



O God, make speed



to save us.

\* N.B.—Although modern notes are here used for the Harmony, it is not to be understood that the strict relations of two minims to one semibreve, &c., are to be uniformly observed. The time of each note must be regulated by a solemn recitation of the words, each close or cadence being somewhat slower, as musical taste and feeling will naturally suggest.

† If accompanied on the Organ, all the notes which are repetitions of the same chord should be held as one, as in Chants for the Psalms ; the repetition of the notes is simply for the recitation of the fingers : when there are many syllables on one note this repetition will be omitted, as in the Accompanying Harmonies to the *Psalter Nodet*.

**ANSWER.**

O Lord, make haste to help us.

**PRIEST.**

Glory be to the Father, and to  
the Son : and to the Holy Ghost ;

**ANSWER.**

As it was in the beginning, is now, and ever shall be: world without end. Amen.

**PRIEST.**

Praise ye the Lord,  
(or)  
Praise ye the Lord.

**ANSWER.**

The Lord's Name be praised.

## Venite, Exultemus Domino.

PSALM XCV.

8TH TONE. (1ST ENDING B.)

See Accompanying Harmonies to the *Psalter Nones* for a single harmony to the "Venite," which may at any time be used instead of this.

**PRIEST.**

*To be transposed as below.*

**Full.**

COME, let us sing unto the Lord : let us heartily rejoice in

**CHOIR. Full.**

**ACCOMPANIMENT TRANSPOSED.**

**CHOIR ORG.**

*Decani.*

the strength of our salvation. 2. Let us come before his presence with thanks-

*Decani.*

-giving: and shew ourselves glad in him with psalms. 3. For the Lord

*Cantoris.*

*Cantoris.*

is a great God: and a great king above all gods. 4. In his hand are all

*Decani.*

*Decani.*

the corners of the earth: and the strength of the hills is his also.

*Cantoris.*

5. The sea is his, and he made it: and his hands prepared the dry land.

*Cantoris.*

*Decani.*

6. O come, let us worship and fall down : and kneel before the Lord our Maker.

*Decani.*

*Cantoris.*

7. For he is the Lord our God : and we are the people of his pasture, and the

*Cantoris.*

*Decani.*

sheep of his hand. 8. To-day if ye will hear his voice, harden not your hearts:

*Decani.*

as in the provocation, and as in the day of temptation in the wilderness.

*Cantoris.*

9. When your fathers tempted me : proved me, and saw my works.

*Cantoris.*

*Decani.*

10. Forty years long was I grieved with this generation, and said :

*Decani.*

It is a people that do err in their hearts, for they have not known my ways ;

*Cantoris.*

11. Unto whom I sware in my wrath : that they should not enter into my rest.

*Cantoris.*

*Full.*

Glory be to the Father, and to the Son : and to the Holy Ghost ;

*Full.*

As it was in the beginning, is now, and ever shall be : world without end. Amen.

See *Psalter Noted* and its Accompanying Harmonies for this and the rest of the Psalms.



# Te Deum Laudamus.

Harmony copied from HEATH, as given in "The Parish Choir," with such alteration as Marbeck's notation in the Directory requires.

**PAIEST.** **Full.**

W e praise thee, O God: we acknowledge thee to be the Lord.

**Decani.** **Cantoris.**

All the earth doth worship thee: the Father e-ver-last-ing. To thee all

**Dec.** **Can.**

**Decani.**

an-gels cry a-loud: the Heavens and all the Powers there-in. To thee

**Dec.**

**Full.**

Che-ru-bin and Se-ra-phin: con-ti-nu-al-ly do cry, Ho-ly, Ho-ly,

**Full.**

Ho - ly : Lord God of Sa - ba - oth ; Heaven and earth are full of the

*Decani.*  
Ma-jef-ty : of thy Glo - ry. The glo-ri-ous com-pa-ny of the Apoſtles:

*Dec.*

*Full.* *Cantoris.* *Full.*  
praiſe thee. The good - ly fel - low-ſhip of the Prophets : praiſe thee.

*Full.* *Can.* *Full.*

*Decani.* *Full.* *Cantoris.*  
The no - ble ar - my of Martyrs : praiſe thee. The ho - ly Church through-

*Dec.* *Full.* *Can.*

*Full.*  
-out all the world : doth acknowledge thee ; The Father : of an in-fi-nite

*Full.*

*Full.*

Ma-jes-ty; Thine ho-nour-a-ble, true: and on-ly Son. Al-fo the

*Full.*

Ho-ly Ghost: the Com-fort-er. Thou art the King of Glo-ry: O Christ.

*Full.*

*Full.* *Decisi.*

Thou art the e-ver-last-ing Son: of the Fa-ther. When thou took-est

*pp*  
*Dec.*

up-on thee to de-li-ver man: thou didst not ab-hor the Virgin's womb.

*Cantoris.*

When thou hadst o-ver-come the sharp-ness of death: thou didst o-pen the

*Can.*

*Decani.*

king-dom of Heaven to all be-liev-ers. Thou fit-est at the right

*Dec.*

*Full.*

hand of God: in the Glo-ry of the Fa-ther. We be-lieve that thou

*pp Full.*

*Full.*

shalt come: to be our Judge. We therefore pray thee, help thy ser-vants:

*Full.*

*Cantoris.*

whom thou hast re-deem-ed with thy pre-cious blood. Make them to be

*Can.*

*Decani.*

num-bered with thy Saints: in glo-ry e-ver-last-ing. O Lord, save thy

*Dec.*

*Cantoris.*  
 peo - ple : and bleſs thine he - ri - tage. Go - vern them : and lift them up

*Can.*

*Full.* *Decani.*  
 for e - ver. Day by day : we mag - ni - fy Thee. And we wor - ship

*Full.* *Dec.*

*Cantoris.*  
 thy Name : e - ver world with - out end. Vouchſafe, O Lord : to keep us

*Can.*

*Decani.*  
 this day without fin. O Lord, have mer - cy up - on us : have mer - cy up - on us.

*Dec.*

*Cantoris.*  
 O Lord, let thy mer - cy lighten up - on us : as our truſt is in thee.

*Can.*

*Full.*

O Lord, in thee have I trust-ed: let me ne-ver be con-found-ed.

*Full.*

See also "*The Canticles Used*;" wherein this and the other Canticles are adapted to Gregorian Tones.

CHOIR & PEOPLE with the PRIEST.

I believe in God \* \* Amen.

Any note convenient for all the Clergy and People may here be taken [as F, G, A b, A, or B b, &c.]

I believe \* \* Amen. or I believe \* \* Amen. or I believe \* \* Amen.

MINISTER.

The Lord be with you.

(*Transposed.*)

The Lord be with you.

ANSWER.

And with thy spi-rit.

MINISTER.

Let us pray.

(*Transposed.*)

Let us pray.

MINISTER & PEOPLE.

Lord have mercy upon us. Christ have mercy upon us. Lord have mercy up-on us.

\* N.B.—To avoid unnecessary variation from the notation of the Directory, the following Plain-song will not be transposed throughout: but it is to be taken both by the Priest and People in the same key as the accompaniment. This also may be transposed either higher or lower than it is here printed, if more convenient.

MINISTER, CLERK, & PEOPLE.

Our Father, \* \* A-men.

PRIEST.

O Lord, shew thy mercy up-on us.  
(Transposed.)

ANSWER.

And grant us thy fal - va - tion.

PRIEST.

O Lord save the Queen.  
(Transposed.)

ANSWER.

And mercifully hear us when we call up-on thee.

PRIEST.

Endue thy mi-nisters  
(Transposed.)

with righ - te-ous-ness.  
(Transposed.)

ANSWER.

And make thy chosen people joy - ful.

PRIEST.

O Lord, save thy peo - ple.  
(Transposed.)

ANSWER.

And bleſs thine in - he - rit - ance.

**PRIEST.**

Give peace in our time, O Lord.

*(Transposed.)*

**ANSWER.**

Because there is none o-ther that

fighteth for us, but on - ly thou, O God.

**PRIEST.**

O God, make clean our

*(Transposed.)*

hearts within us.

*(Transposed.)*

**ANSWER.**

And take not thy Holy Spirit from us.

**A - men.**

After the First and Third Collects,  
and all other Prayers.

**A - men**

After the Second Collect,  
and the Benediction.

## The Litany.

This also may be sung at any pitch most convenient.

**O** God the Father, of heaven : have mercy upon us mi-se-ra-ble sinners.

*[Transposed thus, as in the "Accompanying Harmonies," and so throughout.]*



*O God the Father, of heaven : have mercy upon us mi-se-ra-ble sin-ners.*

ACCOMPANIMENT TRANSPOSED.

*O God the Son, Redeemer of the world : have mercy upon us miserable finners.*

[Transpose as before.]

*O God the Son, Redeemer of the world : have mercy upon us mi-se-ra-ble finners.*

*O God the Holy Ghost, proceeding from the Father and the Son : have*

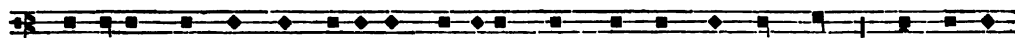
[Transpose as before.]

*mercy upon us miserable finners.*

[Transpose as before.]

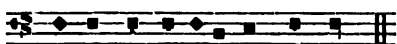
*O God the Holy Ghost, proceeding*

*from the Father and the Son : have mercy upon us mi-se-ra-ble sin-ners.*



O holy, blessed, and glorious Trinity, three Persons and one God : have mercy

*[Transpose as before.]*



upon us miserable sinners.

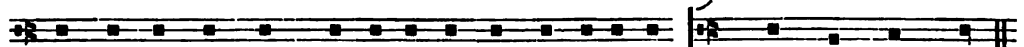
*[Transpose as before.]*



O ho-ly, blessed, and glo-ri-ous Tri-ni-ty,



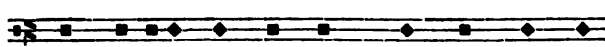
three Persons and one God : have mer-cy up-on us mi-se-ra-ble sin-ners.



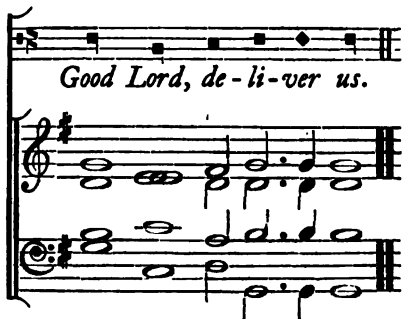
Remember not, Lord, our offences, nor the offences  
of our forefathers ; neither take thou vengeance  
of our sins : spare us, good Lord, spare thy  
people, whom thou hast re-  
deemed with thy most pre-  
cious blood, and be not angry with us for ever.



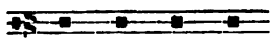
Spare us, good Lord.



From all evil and mischief ; from sin, from the  
crafts and assaults of  
the devil ; from thy  
wrath, and from ever - lasting damnation,



Good Lord, de - li - ver us.



From all blindness of heart ; from pride, vain glory, and hypocrisy ; from envy,  
hatred, and malice, and all un -

-charitableness, Good Lord, deliver us.

From fornication, and all other deadly fin ;  
and from all the de-  
ceits of the world, the flesh, and the devil,

*Good Lord, de - li - ver us.*

From lightning and tempest ; from plague, pestilence, and famine ; from battle  
and murder, and  
from sudden death, *Good Lord, deliver us.*

From all sedition, privy conspiracy, and rebellion ; from all false doctrine, heresy,  
and schism ; from hardness  
of heart, and contempt of thy Word and Commandment, *Good Lord, deliver us.*

By the mystery of thy holy Incarnation ; by thy holy Nativity and Circum-  
cision ; by thy Baptism,  
Fasting, and Temptation, *Good Lord, deliver us.*

By thine Agony and bloody Sweat ; by thy Cross and Passion ; by thy precious  
Death and Burial ; by thy  
glorious Resurrection and  
Ascension ; and by the coming of the Holy Ghost, *Good Lord, deliver us.*

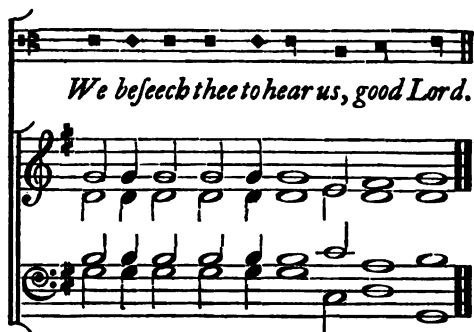
In all time of our tribulation ; in all time of our wealth ; in the hour of death,  
and in  
the day of judgement, *Good Lord, deliver us.*

We sinners do beseech thee to hear  
us, O Lord God ; and that it  
may please thee to rule and  
govern thy  
holy Church  
universal . . in the right way ;

*We beseech thee to hear us, good Lord.*

That it may please thee to keep and strengthen in the true worshipping of thee, in  
righteousness and holiness of life, thy Servant *VICTORIA*, our most gracious  
Queen and Governour; *We beseech thee to hear us, good Lord.*

That it may please thee to rule her heart  
in thy faith, fear, and love, and that  
she may evermore have affiance in  
thee, and ever seek . . . thy honour and glory ;



That it may please thee to be her defender and keeper, giving her the victory  
over all her enemies ; *We beseech thee to hear us, good Lord.*

That it may please thee to bless and preserve the Prince *Albert*, *Albert* Prince of  
*Wales*, and all the Royal Family ; *We beseech thee to hear us, good Lord.*

That it may please thee to illuminate all Bishops, Priests, and Deacons, with true  
knowledge and understanding of thy Word ; and that both by their preaching and  
living they may set it forth, and shew it accordingly ; *We beseech thee to hear us, good Lord.*

That it may please thee to endue the Lords of the Council, and all the Nobility,  
with grace, wisdom, . . . and understanding ; *We beseech thee to hear us, good Lord.*

That it may please thee to bless and keep the Magistrates, giving them grace to  
execute justice, and to maintain truth ; *We beseech thee to hear us, good Lord.*

That it may please thee to bless and keep all thy people ; *We beseech thee to hear us, good Lord.*

That it may please thee to give to all nations unity,  
peace, and concord ; *We beseech thee to hear us, good Lord.*

That it may please thee to give us an heart to love and dread thee, and diligently  
to live after thy commandments, *We beseech thee to hear us, good Lord.*

That it may please thee to give to all thy people increase of grace to hear meekly  
thy Word, and to receive it with pure affection, and to bring forth the  
fruits of the Spirit ; *We beseech thee to hear us, good Lord.*

That it may please thee to bring into  
the way of truth  
all such as have  
erred, . . . and are deceived ;

*We beseech thee to hear us, good Lord.*

That it may please thee to strengthen such as do stand ; and to comfort and help  
the weak-hearted ; and to raise up them that fall ; and finally to beat down  
Satan under our feet ;

*We beseech thee to hear us, good Lord.*

That it may please thee to succour, help, and comfort, all that are in danger,  
necessity,

and tribulation ;

*We beseech thee to hear us, good Lord.*

That it may please thee to preserve all that travel by land or by water, all women  
labouring of child, all sick persons, and young children ; and to shew thy pity  
upon all

prisoners and captives ;

*We beseech thee to hear us, good Lord.*

That it may please thee to defend, and provide for, the fatherless children, and  
widows, and

all that are . . . desolate and oppressed ;

*We beseech thee to hear us, good Lord.*

That it may please  
thee to have . . .

mercy upon all men ;

*We beseech thee to hear us, good Lord.*

That it may please thee to forgive our enemies, persecutors, and slanderers,  
and to turn their hearts ;

*We beseech thee to hear us, good Lord.*

That it may please thee to give and preserve to our use the kindly fruits of the  
earth, so as  
in due time we may enjoy them ;

*We beseech thee to hear us, good Lord.*

That it may please thee to give us true repentance ; to forgive us all our sins,  
negligences, and ignorances ; and to endue us with the grace of thy Holy Spirit  
to amend our lives  
according . . . . to thy holy Word ;

*We beseech thee to hear us, good Lord.*

Son of God : we beseech  
thee to hear us.

Son of God : we be-seech thee to hear us.

O Lamb of God :  
that tak-est a-way  
the sins of the world ;

Grant us thy peace.

O Lamb of God :  
that tak-est a-way  
the sins of the world ;

Have mer-cy up-on us. O Christ,  
hear us.

O Christ, hear us. Lord, have  
mer - cy  
upon us.

Lord, have mer-cy up-on us. Christ, have  
mer - cy  
up-on us.

Christ, have mer-cy up-on us.

Lord, have  
mer - cy  
upon us. Lord, have mer-cy up-on us.

PRIEST & PEOPLE with him.  
Our Father \* \* A-men.

**PRIEST.**

O Lord, deal not with  
us after our fins.

**PEOPLE.**

Neither reward us after our i-ni-qui-ties.

**PRIEST.**

Let us pray.  
O God \* \*  
through Jefus  
Chrift our Lord.

**PEOPLE.**

O Lord, arife, help us, and deliver us for thy Name's fake.

**PRIEST.**

O God, we have  
heard \* \* old  
time before them.

**PEOPLE.**

O Lord, arife, help us, and deliver us for thine ho-nour.

**PRIEST.**

Glory be to the  
Father, \* \*  
Holy Ghoft.

**PEOPLE.**

As it was in the beginning, \* \* world without end, A-men.

**PRIEST.**

From our enemies \* \* O Chrift.

**PEOPLE.**

Graciously look upon our afflictions.

**PRIEST.**

Pitifully \* \* forrows  
of our hearts.

**PEOPLE.**

Mercifully forgive the fins of thy peo - ple.

**PEOPLE.**

Favourably \* \*  
our prayers.

**PEOPLE.**

O Son of David, have mercy upon us.

**PRIEST.**

Both now \* \*  
hear us, O Christ.

**PEOPLE.**

Graciously hear us, O Christ; ' graciously hear us, O Lord Christ.

**PRIEST.**

O Lord, let thy  
\* \* upon us.

**PEOPLE.**

As we do put our trust in thee.

After the Collects, and in all other places both of Morning and Evening Prayer, Litany, and Holy Communion, where the Amen is to be harmonized, this following is to be used:—

**A-men.**

(I)

But after the Second Collect of Morning and Evening Prayer, and at the close of each separate Service in which it occurs, the *Amen* is to be harmonized thus:—

**A - men.**

(II)

Where Treble voices are most numerous the following may be substituted, as in the following Festal Harmonies from Tallis:—

1st Treble.  
2nd Treble.  
3rd Treble,  
or Alto.

(I) A - men. (II) A - men.

Tenor.  
Bass.



# The Preces and Suffrages of the Morning and Evening Prayer,

As given in the Directory, harmonised from Tallis for Festal days.†

**PRIEST.** O Lord, open thou our lips. And our mouth shall shew forth thy praise.

**ANSWER.**

**ORGAN.** (*Transposed.*)

**PRIEST.** O God, make speed to save us.

(*Transposed.*)

**ANSWER.** O Lord, make haste to help us.

**PRIEST.** Glo-ry be to the Fa-ther, and to the Son: and to the Ho-ly Ghost;

(*Transposed.*)

**ANSWER.** As it was in the beginning, is now, and ever shall be, world without end. Amen,

<p><b>PRIEST.</b> Praise ye the Lord.</p> <p>(<i>Transpose throughout, as above.</i>)</p>	<p><b>ANSWER.</b> The Lord's Name be praised.</p>	<p><b>CHOIR &amp; PEOPLE with the PRIEST.</b> I believe * * Amen.</p> <p><b>ORGAN.</b> <b>WITHOUT ORGAN.</b></p>
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† Whichever harmony is taken, it is well to use the Organ on the greater Festivals, and only vocal harmonies on other occasions.

MINISTER. ANSWER.

The Lord be with you. And with thy spi - rit.

Org.

MINISTER. MINISTER & PEOPLE.

Let us pray. Lord have mercy up - on us. Chrift have mer-cy up-on us.

MINISTER, CLERK, & PEOPLE.

Lord have mer-cy up - on us. Our Father, \* \* A-men.

PRIEST. ANSWER.

O Lord, shew thy mercy up-on us. And grant us thy fal - va - tion.

PRIEST. ANSWER.

O Lord save the Queen. And mercifully hear us when we call up - on thee.

**PIEST.**

Endue thy minifters  
with righteousnefs.

**ANSWER.**

And make thy cho-fen peo-ple joy - ful.

**PIEST.**

O Lord, fave  
thy people.

**ANSWER.**

And blefs thine in-he - rit - ance.

**PIEST.**

Give peace in our  
time, O Lord.

**ANSWER.**

Beaufe there is none other that fighteth for us, but on-ly thou, O God.

**PIEST.**

O God, make clean  
our hearts within us.

**ANSWER.**

And take not thy Holy Spi-rit from us.

After all the Collects except the Second.      After Second Collect, and Bleffing.

**PIEST'S REERTING NOTE.**      A - men.      A - men.

1<sup>st</sup>.      2<sup>nd</sup>.

N.B.—In all the Amens, both in the Morning and Evening Prayer, Litany, and Holy Communion, and in Occasional Offices, when this Harmony to the Responses is used, let the first of thefe be fung; except after the Second Collect of Morning and Evening Prayer (whether ordinary or fpecial), and after the Apoftolical Benediction, “*The grace of our Lord,*” \* \* \* \* and the Bleffing, “*The Peace of God,*” \* \* \* \* when the fecond is to be fung.

## Holy Communion.

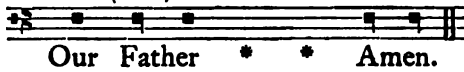
The Clerks sing for the Office or Introit a Psalm appointed for the day, together with the "Gloria Patri."—See *Pfalter Noted*, and *Accompanying Harmonies*.

### TABLE OF INTROITS.

1st Sunday in Advent	..	..	Psalm	1	Trinity Sunday	..	..	Psalm	67
2nd " "	..	..	"	120	1st Sunday after Trinity	Psalm	119	<i>Beati immaculati</i>	
3rd " "	..	..	"	4	2nd " "	"	"	<i>In quo corriget ?</i>	
4th " "	..	..	"	5	3rd " "	"	"	<i>Retribue servo tuo</i>	
Christmas Day, 1st Communion	..	..	"	98	4th " "	"	"	<i>Adhæsit pavimento</i>	
" " 2nd " "	..	..	"	8	5th " "	"	"	<i>Legem pone</i>	
F. of S. Stephen	..	..	"	52	6th " "	"	"	<i>Et veniat</i>	
" S. John, Evan.	..	..	"	11	7th " "	"	"	<i>Memor esto</i>	
" the Holy Innocents	..	..	"	79	8th " "	"	"	<i>Portio mea</i>	
Sunday after Christmas	..	..	"	121	9th " "	"	"	<i>Bonitatem fecisti</i>	
Circumcision	..	..	"	122	10th " "	"	"	<i>Manus tue</i>	
Epiphany	..	..	"	96	11th " "	"	"	<i>Defecit anima</i>	
1st Sunday after the Epiphany	..	..	"	13	12th " "	"	"	<i>In æternum</i>	
2nd " "	..	..	"	14	13th " "	"	"	<i>Quomodo dilexi</i>	
3rd " "	..	..	"	15	14th " "	"	"	<i>Lucerna pedibus</i>	
4th " "	..	..	"	2	15th " "	"	"	<i>Iniquos odio</i>	
5th " "	..	..	"	20	16th " "	"	"	<i>Feci judicium</i>	
6th " "	..	..	"	20	17th " "	"	"	<i>Mirabilia</i>	
Septuagesima	..	..	"	23	18th " "	"	"	<i>Iustus es</i>	
Sexagesima	..	..	"	24	19th " "	"	"	<i>Clamavi in toto</i>	
Quinquagesima	..	..	"	26	20th " "	"	"	<i>Vide humilitatem</i>	
Ash-Wednesday	..	..	"	6	21st " "	"	"	<i>Principes persecuti</i>	
1st Sunday in Lent	..	..	"	32	22nd " "	"	"	<i>Appropinquas</i>	
2nd " "	..	..	"	130	23rd " "	..	..	Psalm	124
3rd " "	..	..	"	43	24th " "	"	"	"	125
4th " "	..	..	"	46	25th " "	"	"	"	127
5th " "	..	..	"	54	S. Andrew	..	..	"	129
Sunday next before Easter	..	..	"	61	S. Thomas, A.	..	..	"	128
Good-Friday	..	..	"	22	Conversion of S. Paul	..	..	"	138
Easter-Even	..	..	"	88	Purification of S. Mary, V.	..	..	"	134
Easter-Day, 1st Communion	..	..	"	16	S. Matthias	..	..	"	140
" 2nd " "	..	..	"	3	Annunciation of the Virgin Mary	..	..	"	131
Monday in Easter Week	..	..	"	62	S. Mark	..	..	"	141
Tuesday " "	..	..	"	113	SS. Philip and James	..	..	"	133
1st Sunday after Easter	..	..	"	112	S. Barnabas, A.	..	..	"	142
2nd " "	..	..	"	70	S. John Baptist	..	..	"	143
3rd " "	..	..	"	75	S. Peter	..	..	"	144
4th " "	..	..	"	82	S. James, A.	..	..	"	148
5th " "	..	..	"	84	S. Bartholomew, A.	..	..	"	115
Ascension Day	..	..	"	47	S. Matthew, A.	..	..	"	117
Sunday after Ascension Day	..	..	"	93	S. Michael and all Angels	..	..	"	113
Whit-Sunday	..	..	"	33	S. Luke, E	..	..	"	137
Monday in Whitfun-week	..	..	"	100	SS. Simon and Jude, A.A.	..	..	"	150
Tuesday " "	..	..	"	101	All Saints	..	..	"	149

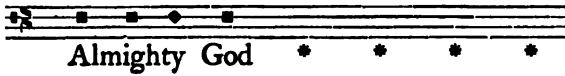
# THE COMMUNION.

PRIEST (alone.)



[Any convenient note may be taken here; and the Collects and rest of the Service are intoned in the same manner, except when otherwise noted.]

THE COLLECT.



(I) MINISTER. PEOPLE.

God spake these words, \* \* \* Lord, have mer - cy up - on us,

Org. RECITING NOTE.

After the 10th Commandment.

and in-cline our hearts to keep this law. Lord, have mer - cy up - on us,

and write all these thy laws in our hearts we be - seech thee.

# THE COMMUNION.

The same transposed so as to give G as the reciting note for the Minister. (The Plain Song is, of course, to be transposed as in the Accompaniment.)

(II) MINISTER. PEOPLE.

God spake these words, \* \* \* Lord, have mer - cy up - on us,

Org. RECITING NOTE.

After the 10th Commandment.

and in-cline our hearts to keep this law. Lord, have mer - cy up - on us,

and write all these thy laws in our hearts we be - seech thee.

(III) MINISTER. PEOPLE.

God spake these words, \* \* \* Lord, have mer - cy up - on us,

Org. RECITING NOTE.

After the 10th Commandment,

and in-cline our hearts to keep this law. Lord, have mer - cy up - on us,

THE COMMUNION.

and write all these thy laws in our hearts we be - seech thee.

(IV) The Plain Song may also be represented thus:—

MINISTER. PEOPLE.

God spake these words, \* \* \* Lord, have mer - cy up - on us,

Org. RECITING NOTE.

After the 10th Commandment.

and in-cline our hearts to keep this law. Lord, have mer - cy up - on us,

and write all these thy laws in our hearts we be - seech thee.

The Plain Song Transposed for Alto or Mezzo Soprano voices, being in its natural position, or the 8ve. above it.

(V) MINISTER. PEOPLE.

God spake these words, \* \* \* Lord, have mer - cy up - on us,

Org. RECITING NOTE.

\* These four parts may all be sung by men's voices.

# THE COMMUNION.

After the 10th Commandment.

and in-cline our hearts to keep this law. Lord, have mer - cy up - on us,

and write all these thy laws in our hearts we be - seech thee.

The same harmony transposed for general use, as in Directory.

(VI) MINISTER. PEOPLE.  
God spake these words, \* \* \* Lord, have mer - cy up - on us,

Org. RECITING NOTE.

After the 10th Commandment.

and in-cline our hearts to keep this law. Lord, have mer - cy up - on us,

and write all these thy laws in our hearts we be - seech thee.



THE COMMUNION.

(VII) MINISTER. PEOPLE.

God spake these words, \* \* \* Lord, have mer - cy up - on us,

Org. RECITING NOTE.

After the 10th Commandment.

and in-cline our hearts to keep this law. Lord, have mer - cy up - on us.

and write all these thy laws in our hearts we be - seech thee.

(VIII) MINISTER. PEOPLE. Harmonized by Rev. S. S. GREATHEED.

God spake these words, \* \* \* Lord, have mer - cy up - on us,

Org. RECITING NOTE.

After the 10th Commandment.

and in-cline our hearts to keep this law. Lord, have mer - cy up - on us,

THE COMMUNION.

and write all these thy laws in our hearts we be - seech thee.

Let us pray. (or) Let us pray.

Let us pray. (or) Let us pray.

After the Collects, or as before,  
if the Priest says them  
upon F.

A - men.

Before the Gospel. or in F.

Glory be to Thee, O Lord. Glory be to Thee, O Lord.

After the Gospel. or in F.

Thanks be to Thee, O God. Thanks be to Thee, O God.

PRIST. Full.

I BELIEVE in one God the Fa - ther Al - migh - ty,

Ad lib.

THE COMMUNION.

Ma-ker of heaven and earth, And of all things vi-fi-ble and in-vi-fi-ble :

And in one Lord Je-fus Chrift, the on-ly be-got-ten Son of God,

Be-got-ten of his Fa-ther be-fore all worlds, God of God, Light of Light,

Ve-ry God of ve-ry God, Be-got-ten not made, Be-ing of one substance

with the Fa-ther ; By whom all things were made, Who for us men,

THE COMMUNION.

and for our fal - va - tion came down from heaven, And was in - car - nate

by the Ho - ly Ghost of the Vir - gin Ma - ry, And was made man,

And was cru - ci - fi - ed al - so for us under Pon - ti - us Pi - late. He suf - fer - ed

and was bu - ri - ed, And the third day he rose again according to the Scriptures,

And ascended in - to heaven, And sitteth on the right hand of the Fa - ther,

THE COMMUNION.

And he shall come a-gain with glo-ry to judge both the quick and the dead:

Whose kingdom shall have no end. And I be-lieve in the Ho-ly Ghost,

The Lord and giv-er of life, Who pro-ceed-eth from the Fa-ther

and the Son, Who with the Father and the Son to-ge-ther is wor-shipped

and glo-ri-fied, Who spake by the Pro-phets. And I be-lieve one

THE COMMUNION.

Ca - tho-lick and A - pos - to - lick Church. I ac - know-ledge one

Bap-tism for the Re-mis-sion of sins, And I look for the Refur-rec-tion

of the dead, And the life of the world to come. A - men.

PRIEST. *The same transposed a note higher.* *Full.*

I BELIEVE in one God the Fa - ther Al - migh - ty,

Org. *Ad lib.*

Maker of heaven and earth, And of all things vi - sible and in - vi - si - ble:

THE COMMUNION.

And in one Lord Je - fus Chrift, the on - ly be - got - ten Son of God,

Be - got - ten of his Fa - ther be - fore all worlds, God of God, Light of Light,

Ve - ry God of ve - ry God, Be - got - ten, not made, Be - ing of one substance

with the Fa - ther ; By whom all things were made, Who for us men,

and for our sal - va - tion came down from heaven, And was in - car - nate

THE COMMUNION.

by the Ho - ly Ghost of the Vir - gin Ma - ry, And was made man,

And was cru-ci-fi-ed al-fo for us under Pon-ti-us Pi-late. He suf-fer-ed

and was bu-ri-ed, And the third day he rose again according to the Scriptures,

And ascended in - to heaven, And sitteth on the right hand of the Fa-ther.

And he shall come a-gain with glo - ry to judge both the quick and the dead :



THE COMMUNION.

Whose kingdom shall have no end. And I be-lieve in the Ho-ly Ghost,

The Lord and Giv-er of life, Who pro-ceed-eth from the Fa-ther

and the Son, Who with the Father and the Son to-ge-ther is wor-shipped

and glo-ri-fied, Who spake by the Pro-phets. And I be-lieve one

Ca-tho-lick and A-pof-to-lick Church. I ac-know-ledge one

THE COMMUNION.

Bap-tism for the Re-mis-sion of sins, And I look for the Refur-rec-tion

of the dead, And the life of the world to come. A - men.

For the *Offertory Sentences Noted*, as well as for the Notation of the *PRIEST's* words throughout the Service, see the *Book of Common Prayer, with Plain Tune* by W. DYCE, Esq.

**PRIEST.** **ANSWER.**  
Lift up your hearts. We lift them up un - to the Lord.

**PRIEST.** **ANSWER.**  
Let us give thanks unto our Lord God. It is meet and right so to do.

**PRIEST. (on G.)** **ANSWER.**  
Lift up your hearts. We lift them up un - to the Lord.

# THE COMMUNION.

**PIEST.** **ANSWER.**

Let us give thanks to our Lord God. It is meet and right fo to do.

**PIEST (on F)** **(G)** **(or A)**

It is very meet \* \* It is very meet \* \* It is very meet \* \*

The following three harmonies may follow the Priest's recitation either on F or G : when A is taken for the recitation note it will be necessary to transpose as at IV, which may also be used when the recitation is on G.

**(I)**

Ho - ly, ho - ly, ho - ly, Lord God of Hofts ; Heaven and Earth are

full of thy glo - ry. Glo-ry be to thee, O Lord most High. A - men.

**(II)**

Ho - ly, ho - ly, ho - ly Lord God of Hofts ; Heaven and Earth are full

THE COMMUNION.

of thy glo - ry. Glo-ry be to thee, O Lord moſt High. A - men.

(III)

Ho - ly, ho - ly, ho - ly, Lord God of Hoſts ;

1st Tenor.  
2nd Tenor.

(For men's voices only.)

3rd Tenor, or the  
Melody for men.)  
Bass.

Heaven and Earth are full of thy glo - ry. Glo - ry be to thee,

O Lord moſt High. A - men.

(IV) PRIEST.

It is very meet \* \* \*

Ho - ly ho - ly, ho - ly, Lord God of Hoſts ; Heaven and Earth are

(Transposed.)

THE COMMUNION.

full of thy glo-ry. Glo-ry be to thee. O Lord most High. A-men.

The musical score consists of two staves. The top staff is a vocal line in G major, with a treble clef and a key signature of one sharp (F#). The bottom staff is a piano accompaniment in G major, with a bass clef and a key signature of one sharp (F#). The music is in 4/4 time and features a simple, hymn-like melody.

**Gloria in Excelsis Deo.**

Harmony by CHARLES CHILD SPENCER, transposed from the "Parish Choir." \*

PRIEST.

Full.

GLORY be to God on high, and in earth peace, good will

The musical score consists of two staves. The top staff is a vocal line in G major, with a treble clef and a key signature of one sharp (F#). The bottom staff is a piano accompaniment in G major, with a bass clef and a key signature of one sharp (F#). The music is in 4/4 time and features a simple, hymn-like melody.

towards men. We praise Thee, we bless Thee, we worship Thee,

The musical score consists of two staves. The top staff is a vocal line in G major, with a treble clef and a key signature of one sharp (F#). The bottom staff is a piano accompaniment in G major, with a bass clef and a key signature of one sharp (F#). The music is in 4/4 time and features a simple, hymn-like melody.

we glo-ri-fy Thee, we give thanks to Thee for Thy great glo ry,

The musical score consists of two staves. The top staff is a vocal line in G major, with a treble clef and a key signature of one sharp (F#). The bottom staff is a piano accompaniment in G major, with a bass clef and a key signature of one sharp (F#). The music is in 4/4 time and features a simple, hymn-like melody.

O Lord God, heavenly King, God the Fa-ther Al-mighty. O Lord,

The musical score consists of two staves. The top staff is a vocal line in G major, with a treble clef and a key signature of one sharp (F#). The bottom staff is a piano accompaniment in G major, with a bass clef and a key signature of one sharp (F#). The music is in 4/4 time and features a simple, hymn-like melody.

THE COMMUNION.

the on - ly be - got - ten Son Je - su Christ ; O Lord God, Lamb of God,

Son of the Fa - ther, that tak - est a - way the sins of the world,

have mer - cy up - on us. Thou that tak - est a - way the sins of the world,

have mer - cy up - on us. Thou that tak - est a - way the sins of the world,

re - ceive our pray - er. Thou that sit - test at the right hand of God

THE COMMUNION.

the Fa-ther, have mer-cy up-on us. For thou on-ly art ho-ly;

thou on-ly art the Lord; thou on-ly, O Christ, with the Ho-ly Ghost,

art most high in the glo-ry of God the Fa-ther. A-men.

(II) ANOTHER HARMONY. *PRIEST.* *Full.*

GLORY be to God on high, and in earth peace, good will

towards men. We praise Thee, we bless Thee, we wor-ship Thee,

THE COMMUNION.

we glo-ri-fy Thee, we give thanks to Thee for Thy great glo-ry,

O Lord God, heavenly King, God the Fa-ther Al-migh-ty. O Lord,

the on-ly be-got-ten Son, Je-su Christ; O Lord God, Lamb of God,

Son of the Fa-ther, that tak-est a-way the sins of the world,

have mer-cy up-on us. Thou that tak-est a-way the sins of the world,



THE COMMUNION.

have mer-cy up-on us. Thou that tak-est a-way the sins of the world,

re-ceive our pray-er. Thou that sit-test at the right hand of God

the Fa-ther, have mer-cy up-on us. For thou on-ly art ho-ly,

thou on-ly art the Lord; thou on-ly, O Christ,, with the Holy Ghost,

art most high in the glo-ry of God the Fa-ther. A - men.

# ACCOMPANYING HARMONIES

TO THE

**Psalter Noted.**

BY THE

REV. THOMAS HELMORE, M.A.

---

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Υπολείπεται τὸ ᾄσαι ἀπλῶς.

"Simple and plain singing is left in Churches."—JUSTIN MARTYR.

"The general improvement of Psalmody is very desirable, yet without so much refinement as to prevent the mass of the Congregation from joining." • • •

From a published letter of Archbishop HOWLEY to the Rev. H. WILBERFORCE.

*December 11th, 1844*



# THE PREFACE.

**T**HE ancient melodies used in the Psalter Noted, to which Vocal accompaniments have been selected and arranged in this little volume, are called tones (or tunes). This name is derived from the eight Ecclesiastical *Toni* (Modes or scales) in which they are composed.

The 1st, 3rd, 5th, and 7th of these Modes were adopted by St. Ambrose in the fourth century, and in the sixth St. Gregory added the 2nd, 4th, 6th, and 8th. The former are styled Authentic, the latter Plagal. These have names derived from the ancient Greek modes, with which they are supposed by some to correspond, and from which three or four more are said to be used in ancient ritual music.

The eight already mentioned are, however, the most important: they are written as follows, on the Ecclesiastical staff of four lines. The harmonized accompaniment is taken (with the kind permission of the Author) from Mr. C. C. SPENCER'S "Explanation of the Church Modes."

## I.—THE DORIAN MODE.

$\overset{\circ}{D}$  e f g  $\overset{\circ}{A}$  b c  $\overset{\circ}{D}$   $\overset{\circ}{D}$  c b  $\overset{\circ}{A}$  g f c  $\overset{\circ}{D}$   
 Re mi fa sol La si do Re Re do si La sol fa mi Re

## II.—THE HYPO-DORIAN MODE.

a b c  $\overset{\circ}{D}$  e  $\overset{\circ}{F}$  g a a g  $\overset{\circ}{F}$  e  $\overset{\circ}{D}$  c b a  
 la si do Re mi Fa sol la la sol Fa mi Re do si la

\* The Capitals show the Finals and Dominants in the several Modes, and the Slurs the places of the Semitones.

## III.—THE PHRYGIAN MODE.

E f g a b C d E E d C b a g f E

Mi fa fol la si Do re Mi Mi re Do si la fol fa Mi

## IV.—THE HYPO-PHYRGIAN MODE.

b c d E f g A b b A g f E d c b

si do re Mi fa fol La si si La fol fa Mi re do si

## V.—THE LYDIAN MODE.

F g a b C d e F F e d C b a g F

Fa fol la si Do re mi Fa Fa mi re Do si la fol Fa

## VI.—THE HYPO-LYDIAN MODE.

c d e F g A b c c b A g F e d c

do re mi Fa fol La si do do si La fol Fa mi re do

## VII.—THE MIXOLYDIAN MODE.

G a b c D e f G G f e D c b a G

Sol la si do Re mi fa Sol Sol fa mi Re do si la Sol

## VIII.—THE HYPO-MIXOLYDIAN MODE.

d e f G a b C d d C b a G f e d

re mi fa Sol la si Do re re Do si la Sol fa mi re

It will be perceived that the Modes differ from one another with regard to the position of the Semitones, and also as to their Dominants and Finals: thus the expression or characteristic sentiment of each is different from the rest. The following table will be useful as exhibiting these as set down by various authors:—

	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8
	TONE.								FINAL.								DOMINANTS.							
Grave . . .	1	Authentic							D								A	gravis.						
Mournful . .	2	Plagal							D								F	triftia.						
Exulting . .	3	Authentic							E								C	myfticus.						
Harmonious .	4	Plagal							E								A	harmonicus.						
Gladdening .	5	Authentic							F								C	lætus.						
Devout . .	6	Plagal							F								A	devotus.						
Angelical . .	7	Authentic							G								D	angelicus.						
Sweet . .	8	Plagal							G								C	perfectus.						

The Psalm melodies themselves are those which are generally received as the genuine Chants of the ancient Church, and commonly called Gregorian. The authorities consulted have been chiefly Alfieri, Janffen, La Feillé, Jones, Marbeck, (the old edition of 1550, as well as the reprints of Pickering and Novello) Rev. J. Clifford, Low, Hawkins, Dyce, and Spencer, confirmed by comparison with Loffius, Glareanus, &c. &c. From the works of these authors, it appears, that, notwithstanding slight variations both of the notation and of that which is noted, there are a certain number of distinct tunes, the same in substance, but allowing some variety in the mode of performance, the principal of which are here set forth in a form which fairly represents what was done of this kind in the ancient Churches, both at home and abroad, and is in perfect conformity with that adaptation of the ritual plain-song to our own language, which was made by Marbeck, at the Reformation, under the auspices of Archbishop Cranmer, and was afterwards confirmed in the famous Injunctions of Queen Elizabeth. Such, too, were the tunes used for the Psalms, not only immediately after the Reformation, but very far on in the 17th Century,—it might, perhaps, have been



been safely asserted, till the beginning of the 18th. The Rev. James Clifford, a Minor Canon of St. Paul's, in a Work published in 1664, dedicated to Dr. Walter Jones, the Sub-Dean of Her Majesty's Chapels Royal, and bearing the "*imprimatur*" of Bishop Hall, states, "for the information of other quires that are remote, as to the exact and uniform performance both in the Chapel Royal and at St. Paul's Cathedral," that he has, in that Work, inserted all the tunes then in use at those places, for the "Venite" and the Canticles of the Morning and Evening Prayer, when more solemn compositions (*i.e.*, elaborate music, viz., *Cathedral Services*) were not used, AND ALSO IN THE PSALMS FOR THE MONTH, and for the "Quicunque vult" on its proper days. These tunes are all of them Gregorian; and the distribution of words among the various notes of the mediations and cadences is the same in principle with that adopted in this Work. A very few of these, some, indeed, in a very mangled and mutilated condition, have kept their ground to our own day,—that which is set by Boyce to the "Venite" or the 1st Tone, 4th ending; the Imperial Chant, or 8th Tone, 1st ending, with the monosyllabic mediation; and that for the Athanasian Creed, may be cited as examples; and the admiration bestowed on these, by all competent judges, should suffice not only to reinstate them in their ancient honours and privileges, but to secure to others of their own kindred a welcome reception upon their return from long and undeserved banishment.

In their fullest form these Psalm Tones consist of three parts, called the Intonation, the Mediation, and the Cadence.

In the Psalter Noted, the first few notes of the Intonation are used only for the first verse of each Morning and Evening portion of the Psalms, this being the festal use. These notes lead, by fixed and definite relations, from the final to the dominant (or prevailing note) of the Tone, and suggest at once the key or mode in which the Psalms are about to be chanted.

The Mediation is a slight inflexion given to one or more syllables immediately preceding the colon in each verse. The 2nd, 4th, 5th, and 8th Tones, each admit of two forms of mediation; one returning to the dominant after the other note, or notes of the inflexion, and one not so returning, but ending upon some note higher than the dominant. The latter is called the monosyllabic mediation, because in the Latin Psalms it is used invariably when a monosyllable ends the first part of a verse. The Editor conceives he has obeyed the spirit of this rule by applying the mediation in question to every verse in which the syllable immediately before the colon is accented. There is also a similar variation in the mediation of the 6th Tone, as set in the Psalter Noted.

Each of the Tones, except the 2nd and 6th, has a variety of endings; some of these are abbreviations of fuller forms ending (as all complete compositions in these modes are required to do) upon the final or dominant. The Antiphon formerly completed the cadence, whether the Tone in the Psalm was complete or incomplete; and this might serve as a guide to the skilful Organist or Precentor, pointing out an easy method of relieving any abruptness either of melody or harmony at the end of the Psalms: where  
there

there is no organ, it might, in some cases, be useful to sing the last "Gloria Patri" to one of the completed forms. But this is hinted at only for the sake of such as cannot immediately reconcile their ear to the abrupt grandeur of some of these endings. The accompanying Table of the Tones will shew at a glance their number in the usual order [*see page xiii*].

The 3rd ending of the 1st Tone, however, has not, in this Work, been set to any Psalm, on account of the number of its notes; but it might be adopted wherever the 1st ending has been used, by slurring the additional notes to the last syllable of each verse; or by taking all of them, except the last, to the penultimate and antepenultimate syllables, and the last note to the last syllable: both have precedent in the Latin use, and both suit the English as well as the Latin, although from habit and modern alterations in the character of the Psalm Chant, they sound strange in our ears. The ancient Psalm Tone (it may be observed) is not all recitative, but a monotonic recitation with a melodical beginning, middle, and end.

This fullest form of the 1st Tone might be accompanied thus:—

*N.B.—Different words are set to different parts of the music, to convey as much information as possible in a small space.*

FIRST TONE. 3RD ENDING.

\* N.B.—In most (but not all) works upon the Ancient Music of the Church, these four last notes are printed in shorter notes than the rest; but considering (according to our general rule) the last note as common, and allowing for the natural retardation, or *rallentando*, of a deliberate close, the Notation adopted in the Accompaniment will perhaps most fairly represent the way in which the Tone ought in general to be sung with English words.

The 3rd and 8th Tones have each two forms of their first ending, which are distinguished from one another, in these books, by the letters A and B.

The style of notation adopted in the Psalter is taken from the Work of Marbeck already alluded to, and is the appropriate Ecclesiastical representation

sentation of the Plain Song of Christendom. Simple in itself, representing something entirely different from the measured song of other music, yet not without measure of its own,—containing in its few forms the records of the holy songs of many generations, which for want of practice have become no more, alas! than a dead letter, even to the ministers of our Church, who are thus excluded from the best sources of information as to the true construction of such music as is proper for use in the Divine Service,—it seemed only natural and a matter of course to the Editor, that in lending his best aid to the efforts now making to bring back the genuine Psalmody of the Church, he should write the music of that Psalmody in its own character. He might more fitly have edited a Greek author in the ordinary English letters, than the Tones of St. Ambrose and St. Gregory in the modern notation. Nor is he conscious of inconsistency in translating (as it were) the square type by the round in the Accompaniments. The Harmony is comparatively a new thing, for which a difference of notation might fitly be used, especially as, notwithstanding its greater similarity to modern notation, it is still, by the omission of bars, and the choice of breves, semibreves, and minims, rather than of semibreves, minims, and crotchets, sufficiently different in appearance from the notation of ordinary music, to prevent a confusion in the style of performance: besides which, it may be remarked, that, as many are entirely ignorant of the old notation, it required some explanation, of which the plan here adopted seemed to afford the readiest means. If any, however, still complain of this return to the old notation, let them remember the forcible arguments commonly used for the preservation of the C clef; these will also defend the notation of the Psalter.

All notation is, in fact, but an approximate representation of song, and to make it perfect a superfluous minuteness must be used: more than is here given is not required by the well-instructed and skilful; to the uninstructed or unskilful more would be not only useless, but perplexing.

These Tones are properly sung in unison, or octaves, with an Organ Accompaniment, varied according to the taste of the Organist, the character of the words, and the season of the Christian year. But for the use of churches where there is no organ, or where harmonized vocal music is preferred to the unison, the present Work has been prepared. The Tones for each day of the month are here printed in the tenor staff, in notes corresponding to those given in the Psalter; while in more modern notes, four other Vocal parts are given, together with an Organ (or Pianoforte) arrangement; the harmonies being (in general) founded upon the ancient gamuts, and adapted (as far as possible) to the varied character of the Psalms themselves. The mediations and cadences are accented to ensure a right and uniform reading of the music; and a careful attention to these marks will considerably assist in giving the intended effect to these compositions.

The greatest advantage of the ancient Ritual Music, of which the present Psalter furnishes a specimen, seems to be that it affords the Clergy and the People the greatest facility for joining in voice, as well as mentally, in those portions of our Morning and Evening daily Prayer, Litanies, and Occasional Offices,

Offices, as well as in the Responses of the Holy Communion Service, which are specially assigned to both in the rubrical directions of the Prayer Book; and for this reason (were there no other) it seems most desirable to restore it to its legitimate honours.

It is, however, by no means desired, by anything here said, to lessen the attention of any, particularly of the Ministers of the Church, or of Organists and Choirs, to such other music of "more solemn composure" as the highest order of Christian art can dedicate to Him from whom cometh all skill, and "every good and perfect gift." But let it be remembered, that the best judges of the subject have always agreed that Church Music attained its highest excellence at a date anterior to the neglect of that Ritual Music now advocated; "as long," says the late Oxford Professor of Music, "as the pure "sublime style—the style peculiarly suited to the Church Service,—was "cherished, which was only to about the middle of the seventeenth century, "we consider the ecclesiastical style to be in a state worthy of study and "imitation,—in a state of perfection. But it has been gradually, though not "imperceptibly, losing its character of sublimity ever since. Improvements "have, indeed, been made in the contexture of the score, in the flow of "melody, in the accentuation and expression of the words, in the beauty of "the solo, and the delicacy of the accompaniment. But these are not indications of the sublime. \* \* \* Sublimity is the highest walk of our art, as "of every other; our art is therefore on the decline."

That the style of melody appointed by the early Church should be the most appropriate for the Clergy and People in all ages, and not wantonly, or without public authority as high, at least, as that which enjoined its use, to be dispensed with, few, who have any reverence for antiquity, or Church authority, will be apt to doubt, whatever may be their private taste as to the style itself. Let it, then, be remembered, by all whom it concerns, that *our own Church has never dispensed with it*; some portion of it is still heard (with more or less decorum) in our Cathedrals, and many of our finest Anthems enshrine some portions of its unearthly melody: its comparative disuse among us is the effect of persecutions from without, and ignorance and schismatical prejudice within, rather than of any deliberate judgement, or Synodical decree. But not only has the Church of England never dispensed with the Ritual Music of ancient days, but, on the contrary, so far as any expression of her will in this matter has been given, it has been to rule its continuance—while in many a time-honoured volume of her most learned and godly Divines, this is the Psalmody, these the strains of angelic minstrelsy, which they have celebrated. This the judicious Hooker defended; in this the amiable Herbert, himself no mean musician, delighted.

It is beyond doubt, that in this style of Church Music there is an effective grandeur, as well as an admirable gravity, which has at all times commanded the homage, not only of the wisest and best men, but of the most pious and learned musicians; hence the fact that (speaking generally) none of our finest English Composers have thought fit to substitute their own for the ancient Psalm Tones; and it was under the supervision of the immortal Palestrina, "*Rex Músicæ*," that this part of the music of the Church abroad

was

was collated and set in order by his friend Giovanni Guidetto, who says of that Work, that "if the compilation be found to have any merit, it must be chiefly ascribed to his kind assistance."

Let, then, the learned Musician and the skilful Chorister be content to spend the strength of their genius in the Anthem, and such other parts of the High Service of their God and Saviour, as affords a fit and lawful opportunity for its exercise; and let them, in those parts of the Divine Worship that are intended alike for them and all the People, condescend to those "of low estate" in musical proficiency; and this ritual music will then obtain their homage, too, as it will of all, where there is no antecedent prejudice, or mistaken view, or superstitious alienation of heart from that which is catholic in the best sense of the word. Some of its forms may seem, indeed, uncouth to ears trained (perhaps too exclusively) in the *affettuoso* sweetness of modern melody; but in the end they will, it is believed, prove only as the healthy bracing of the open air to those who have long been enervated by the confined atmosphere of over-heated chambers.

The Plain Song now printed in the Psalter, and its Accompanying Harmonies, will, it is hoped, serve to develope something of that admirable fitness for the end proposed, here ascribed to the Ritual Music of the Church; uniting both the skilful and the unskilful in such worship as (to use the words of Justin Martyr, quoted by Bishop Jeremy Taylor,) shall "stir up the mind with a certain pleasure unto an ardent desire of that which is celebrated in the song; appease the desires and affections of the flesh; drive away the evil thoughts of our enemies, that are invisible and secretly arise; make the mind irriguous and apt to bring forth Holy and Divine fruits; make the generous contenders in piety valiant and strong in adversity; bring a medicine and remedy to all the evil accidents of our life. St. Paul, in his spiritual armoury, calls this 'the sword of the Spirit:' for it is, all of it, the word of God which is celebrated, in the mind, in the song, and in the verse: it drives away evil spirits; and the pious mind is, by the songs of the Church, perfected in virtue."

THOMAS HELMORE, M.A.,

*Priest in Ordinary to the Queen; Precentor of St. Mark's College, Chelsea;  
and Master of the Children of Her Majesty's Chapels Royal.*

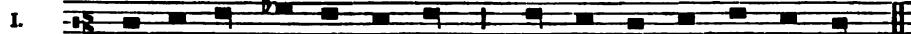
July 28, 1849.

## THE EIGHT TONES FOR THE PSALMS,

WITH THEIR VARIOUS ENDINGS.

Number  
in this  
Table.

## FIRST TONE.

Accompanying Harmonies, pages 13, 27, 33.  
1st ENDING.

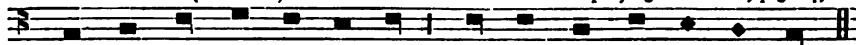
## Table of the Tones.

Number  
in this  
Table.

## THIRD TONE (continued).

2ND ENDING. Accompanying Harmonics, pages 4, 18.

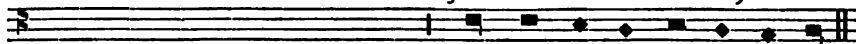
IX.



3RD ENDING.

9.

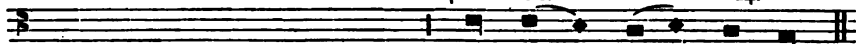
X.



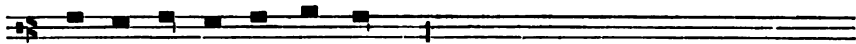
4TH ENDING.

24.

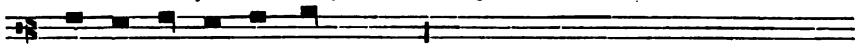
XI.



## FOURTH TONE.



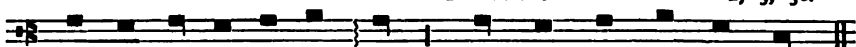
or with the monosyllabic mediation, both forms being indicated in this work as follows:—



1ST ENDING.

2, 3, 30.

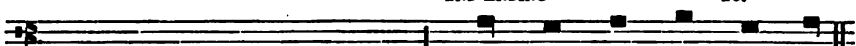
XII.



2ND ENDING.

26.

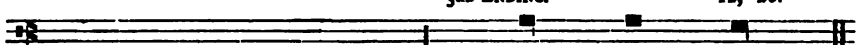
XIII.



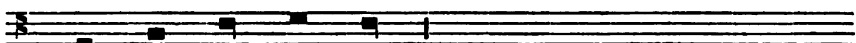
3RD ENDING.

12, 26.

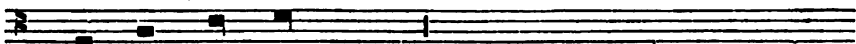
XIV.



## FIFTH TONE.



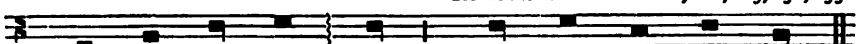
or with the monosyllabic mediation; both forms being indicated in this Work as follows:—



1ST ENDING.

8, 10, 15, 31, 33.

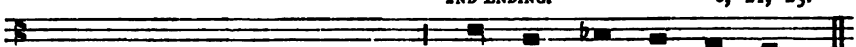
XV.



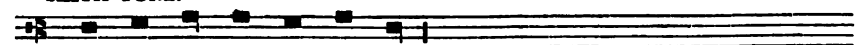
2ND ENDING.

6, 21, 25.

XVI.



## SIXTH TONE.

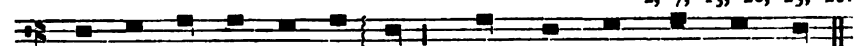


or with the monosyllabic mediation; both forms being indicated in this Work as follows:—



2, 7, 13, 20, 25, 28.

XVII.



# Table of the Tones.

XV.

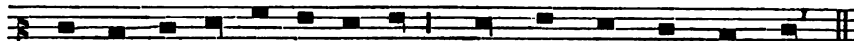
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in this  
Table.

## SEVENTH TONE.

1ST ENDING.

Accom. Har., pp. 5, 23, 32.

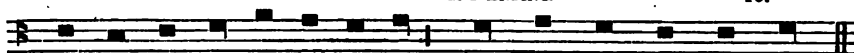
XVIII.



2ND ENDING.

16.

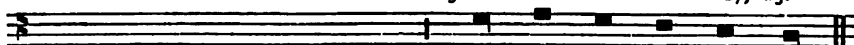
XIX.



3RD ENDING.

17, 23.

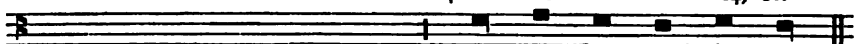
XX.



4TH ENDING.

14, 16.

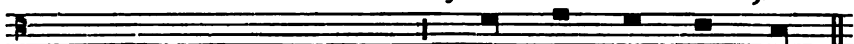
XXI.



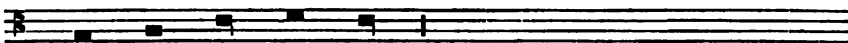
5TH ENDING.

29.

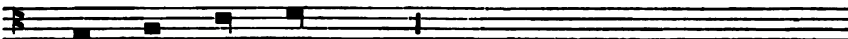
XXII.



## EIGHTH TONE.



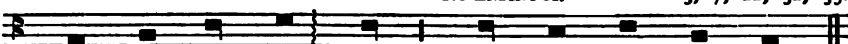
or with the monosyllabic mediation; both forms being indicated in this Work as follows:—



1ST ENDING A.

3, 7, 22, 32, 35.

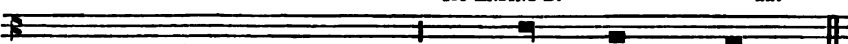
XXIII.



1ST ENDING B.

22.

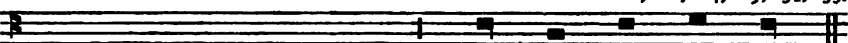
XXIV.



2ND ENDING.

10, 11, 14, 19, 32, 35.

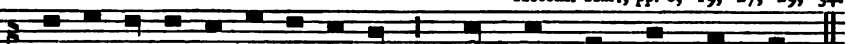
XXV.



EIGHTH TONE irregular, more commonly called "TONUS PEREGRINUS" (the Foreign Tone.)

Accom. Har., pp. 6, 19, 27, 29, 34.

XXVI.



It is also called by some the Ninth Tone, and as such is thus harmonized in the Æolian Mode:—





Which may be transposed and arranged for voices (in the same way as the other Harmonies in this book) as follows:—

TONUS PEREGRINUS (TRANSPOSED).

1ST & 2ND  
TREBLE.

ALTO.

TENOR.

BASS.

ACCOMP.

The musical score is written for five parts: 1st & 2nd Treble, Alto, Tenor, Bass, and Accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The melody is primarily in the 1st & 2nd Treble part, with the Alto, Tenor, and Bass parts providing harmonic support. The Accompaniment part is written for a grand staff (treble and bass clef). The score consists of two measures, each ending with a double bar line. The melody in the 1st & 2nd Treble part is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The Alto part is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The Tenor part is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The Bass part is: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half). The Accompaniment part is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half).



FIRST MORNING.

1st Tone, (2nd ending.)

This musical score is for the piece 'FIRST MORNING' in the 1st Tone, 2nd ending. It consists of six staves arranged in three systems of two staves each. The top system includes a treble and alto staff, the middle system includes an alto and bass staff, and the bottom system includes a grand staff (treble and bass). The music is written in a key with one flat (B-flat) and a common time signature. The notation features various note values, including eighth and sixteenth notes, as well as rests and accidentals. The piece is divided into two measures by a vertical bar line, with the second measure being the '2nd ending'.

FIRST EVENING.

2nd Tone (transposed.)

This musical score is for the piece 'FIRST EVENING' in the 2nd Tone (transposed). It consists of six staves arranged in three systems of two staves each. The top system includes a treble and alto staff, the middle system includes an alto and bass staff, and the bottom system includes a grand staff (treble and bass). The music is written in a key with two sharps (F# and C#) and a common time signature. The notation features various note values, including eighth and sixteenth notes, as well as rests and accidentals. The piece is divided into two measures by a vertical bar line, with the second measure being the '2nd ending'.

## SECOND MORNING.

6th Tone.

## SECOND EVENING.

4th Tone, (1st ending.)

- In this, and all similar cases, the Second Treble may either rise to the same note as that sung by the First Treble, or fall to the lower note

# THIRD MORNING.

4th Tone.  
(1st ending.)

A musical score for 'THIRD MORNING' in the 4th Tone, 1st ending. The score is written for a piano and features six staves. The first three staves (treble, alto, and tenor clefs) contain a melody with various note values and rests. The last three staves (grand staff) provide harmonic accompaniment with chords and single notes. A vertical dashed line separates the first and second endings. The key signature has one sharp (F#), and the time signature is common time (C).

# THIRD EVENING.

8th Tone, (1st ending.)

A musical score for 'THIRD EVENING' in the 8th Tone, 1st ending. The score is written for a piano and features six staves. The first three staves (treble, alto, and tenor clefs) contain a melody with various note values and rests. The last three staves (grand staff) provide harmonic accompaniment with chords and single notes. A vertical dashed line separates the first and second endings. The key signature has one sharp (F#), and the time signature is common time (C).

# FOURTH MORNING.

3rd Tone, (2nd ending.)

A musical score for a four-part setting. The top part is written on a single staff with a treble clef. The second and third parts are written on two staves each, with a treble clef for the upper staff and an alto clef for the lower staff. The bottom part is written on two staves with a treble clef for the upper staff and a bass clef for the lower staff. The music consists of a series of chords and single notes, with some notes marked with a 'v' (accents) and others with a 'u' (unaccented). The key signature has one sharp (F#).

# FOURTH EVENING.

*Psalms* 22.—2nd Tone.

A musical score for a four-part setting of Psalm 22. The top part is written on a single staff with a treble clef. The second and third parts are written on two staves each, with a treble clef for the upper staff and an alto clef for the lower staff. The bottom part is written on two staves with a treble clef for the upper staff and a bass clef for the lower staff. The music consists of a series of chords and single notes, with some notes marked with a 'v' (accents) and others with a 'u' (unaccented). The key signature has one sharp (F#). On the right side of the score, there are five staves, each labeled '23rd. Ps.' and containing a single note with a 'v' (accents) and a 'u' (unaccented).

FOURTH EVENING.

*Psalm 23.*—2nd Tone.

FIFTH MORNING.

*Psalms 24 & 26.*—7th Tone, (1st ending. Transposed.)

Turn over for Psalm 25.

FIFTH MORNING.

*Psalms 25.*—Tonus Peregrinus (transposed).

This musical score is for the Fifth Morning service, featuring Psalm 25 in the Tonus Peregrinus mode, transposed. It is written for a five-part setting: Soprano, Alto, Tenor, Bass, and Organ. The key signature is three sharps (F#, C#, G#), and the time signature is 2/4. The organ part is written in two staves (treble and bass clef). The score is divided into two systems by a vertical bar line. The first system contains the first four measures, and the second system contains the next four measures. The organ part provides harmonic support for the vocal parts, which are written in a simple, homophonic style.

*Turn back to 7th Tone, for Psalm 26.*

FIFTH EVENING.

5th Tone, (2nd ending.)

This musical score is for the Fifth Evening service, featuring the 5th Tone (2nd ending). It is written for a five-part setting: Soprano, Alto, Tenor, Bass, and Organ. The key signature is three sharps (F#, C#, G#), and the time signature is 2/4. The organ part is written in two staves (treble and bass clef). The score is divided into two systems by a vertical bar line. The first system contains the first four measures, and the second system contains the next four measures. The organ part provides harmonic support for the vocal parts, which are written in a simple, homophonic style.

SIXTH MORNING.

8th Tone, (1st ending.)

A musical score for a six-part setting, likely for a church service. The score is written for six staves, arranged in three pairs. The top pair of staves (treble and alto clefs) contains vocal or instrumental parts with various note values and rests. The middle pair of staves (soprano and tenor clefs) also contains vocal or instrumental parts. The bottom pair of staves (treble and bass clefs) is for a piano accompaniment, featuring dense chordal textures and moving lines. The score is divided into two main sections by a vertical dashed line, with a repeat sign at the end of the first section. The notation includes various note values, rests, and dynamic markings.

SIXTH EVENING.

6th Tone.

A musical score for a six-part setting, similar to the one above. It is written for six staves in three pairs. The top pair of staves (treble and alto clefs) contains vocal or instrumental parts. The middle pair of staves (soprano and tenor clefs) also contains vocal or instrumental parts. The bottom pair of staves (treble and bass clefs) is for a piano accompaniment, featuring dense chordal textures and moving lines. The score is divided into two main sections by a vertical dashed line, with a repeat sign at the end of the first section. The notation includes various note values, rests, and dynamic markings.



SEVENTH MORNING.

5th Tone, (1st ending.)

This musical score is for the 'SEVENTH MORNING' piece, specifically the 5th Tone, 1st ending. It is a six-part setting for voices and piano. The parts are arranged in three systems of two staves each. The top system consists of a Treble staff and an Alto staff. The middle system consists of a Bass staff and a Tenor staff. The bottom system consists of a Treble staff and a Bass staff, grouped by a brace on the left, representing the piano accompaniment. The music is written in a key with one sharp (F#) and a common time signature. The score is divided into two measures by a vertical line. The first measure contains various chords and single notes, while the second measure continues the harmonic progression. The piano part features dense chordal textures in the right hand and a more active, moving line in the left hand.

SEVENTH EVENING.

1st Tone, (4th ending.)

This musical score is for the 'SEVENTH EVENING' piece, specifically the 1st Tone, 4th ending. It is a six-part setting for voices and piano, following the same layout as the first score. The parts are arranged in three systems of two staves each: Treble and Alto for the top system, Bass and Tenor for the middle system, and a braced Treble and Bass for the piano accompaniment at the bottom. The key signature has one sharp (F#) and the time signature is common time. The score is divided into two measures by a vertical line. The musical notation includes various chords and single notes across all parts. The piano accompaniment features a complex texture with many chords in the right hand and a moving line in the left hand.

EIGHTH MORNING.

2nd Tone (transposed.)

This musical score is for the 'EIGHTH MORNING' section, specifically the '2nd Tone (transposed.)'. It is a multi-staff piece, likely for a string quartet or a similar ensemble. The score is divided into two measures by a vertical dashed line. The first measure contains a series of chords and single notes, while the second measure continues the harmonic progression. The notation includes various musical symbols such as clefs, key signatures, and note values.

EIGHTH EVENING.

3rd Tone, (3rd ending. Transposed.)

This musical score is for the 'EIGHTH EVENING' section, specifically the '3rd Tone, (3rd ending. Transposed.)'. It is a multi-staff piece, likely for a string quartet or a similar ensemble. The score is divided into two measures by a vertical dashed line. The first measure contains a series of chords and single notes, while the second measure continues the harmonic progression. The notation includes various musical symbols such as clefs, key signatures, and note values.

# NINTH MORNING.

8th Tone, (2nd ending.)

This musical score is for the 8th Tone, 2nd ending of the NINTH MORNING. It consists of five systems of staves. The first system has a treble clef, and the second system has a bass clef. The third system has a treble clef, and the fourth system has a bass clef. The fifth system has a treble clef. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various note values, rests, and accidentals, with a double bar line and repeat signs indicating the 2nd ending.

# NINTH EVENING.

5th Tone, (1st ending.)

This musical score is for the 5th Tone, 1st ending of the NINTH EVENING. It consists of five systems of staves. The first system has a treble clef, and the second system has a bass clef. The third system has a treble clef, and the fourth system has a bass clef. The fifth system has a treble clef. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various note values, rests, and accidentals, with a double bar line and repeat signs indicating the 1st ending.

TENTH MORNING. 3rd Tone, (1st ending.) *Psalms 50 & 51.*  
A. Transposed.

This musical score is for a hymn titled 'TENTH MORNING. 3rd Tone, (1st ending.) Psalms 50 & 51. A. Transposed.' It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score consists of two systems of music. The first system has four measures, and the second system has four measures. The piano accompaniment is written in a grand staff (treble and bass clefs). The vocal parts are written in four staves. The music features a mix of whole, half, and quarter notes, with some rests. The first ending is marked with a repeat sign and a first ending bracket.

*Psalms 52.*—8th Tone, 2nd ending.  
Transposed.

This musical score is for a hymn titled '*Psalms 52.*—8th Tone, 2nd ending. Transposed.' It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score consists of two systems of music. The first system has four measures, and the second system has four measures. The piano accompaniment is written in a grand staff (treble and bass clefs). The vocal parts are written in four staves. The music features a mix of whole, half, and quarter notes, with some rests. The second ending is marked with a repeat sign and a second ending bracket.

# TENTH EVENING.

4th Tone, (3rd ending.)

This musical score is for the piece 'Tenth Evening' in the 4th Tone, 3rd ending. It consists of six staves. The top four staves are for individual instruments: Treble Clef, Alto Clef, Bass Clef, and Treble Clef. The bottom two staves are for a grand piano, with Treble and Bass Clefs. The music is written in a key with one sharp (F#) and a 3/4 time signature. The score is divided into three measures by vertical bar lines. The first measure contains the main melody and accompaniment. The second measure is a repeat of the first. The third measure is the final ending, marked with a double bar line and repeat signs. The piano part features a steady accompaniment of chords and single notes.

# ELEVENTH MORNING.

2nd Tone (transposed.)

This musical score is for the piece 'Eleventh Morning' in the 2nd Tone (transposed). It consists of six staves, similar to the first score. The top four staves are for individual instruments: Treble Clef, Alto Clef, Bass Clef, and Treble Clef. The bottom two staves are for a grand piano, with Treble and Bass Clefs. The music is written in a key with two sharps (F# and C#) and a 3/4 time signature. The score is divided into three measures by vertical bar lines. The first measure contains the main melody and accompaniment. The second measure is a repeat of the first. The third measure is the final ending, marked with a double bar line and repeat signs. The piano part features a steady accompaniment of chords and single notes.

# ELEVENTH EVENING.

1st Tone, (1st ending.)

This musical score is for the piece 'ELEVENTH EVENING' in the 1st Tone, 1st ending. It consists of six staves. The top two staves are for a vocal or instrumental melody, featuring a series of eighth and sixteenth notes with various accidentals. The bottom four staves are for a piano accompaniment, with the left hand playing a steady bass line and the right hand playing chords and moving lines. The music is written in a key with one flat and a common time signature.

# TWELFTH MORNING.

6th Tone.

This musical score is for the piece 'TWELFTH MORNING' in the 6th Tone. It consists of six staves. The top two staves are for a vocal or instrumental melody, featuring a series of eighth and sixteenth notes with various accidentals. The bottom four staves are for a piano accompaniment, with the left hand playing a steady bass line and the right hand playing chords and moving lines. The music is written in a key with one flat and a common time signature.

TWELFTH EVENING.

7th Tone, (4th ending. Transposed.)

This musical score is for a piece titled 'TWELFTH EVENING. 7th Tone, (4th ending. Transposed.)'. It is written for a piano and features six staves. The first four staves are for the right hand, and the last two are for the left hand. The music is in 2/4 time and consists of two measures. The notation includes various chords and melodic lines, with some notes marked with accents and slurs. The key signature is one sharp (F#).

THIRTEENTH MORNING.

8th Tone, (2nd ending.)

This musical score is for a piece titled 'THIRTEENTH MORNING. 8th Tone, (2nd ending.)'. It is written for a piano and features six staves. The first four staves are for the right hand, and the last two are for the left hand. The music is in 2/4 time and consists of two measures. The notation includes various chords and melodic lines, with some notes marked with accents and slurs. The key signature is one sharp (F#).

THIRTEENTH EVENING. 3rd Tone, (1st ending. A, transposed.)

This musical score is for a piece titled "THIRTEENTH EVENING. 3rd Tone, (1st ending. A, transposed.)". It is written for a piano and features six staves. The notation includes various musical symbols such as treble and bass clefs, a key signature of one flat (B-flat), and a time signature of 12/8. The score is divided into two measures by a vertical bar line. The first measure contains complex chordal textures with many beamed notes, while the second measure shows a more simplified harmonic structure. The piece concludes with a double bar line.

FOURTEENTH MORNING.

5th Tone, (1st ending.)

This musical score is for a piece titled "FOURTEENTH MORNING. 5th Tone, (1st ending.)". It is written for a piano and features six staves. The notation includes various musical symbols such as treble and bass clefs, a key signature of one flat (B-flat), and a time signature of 12/8. The score is divided into two measures by a vertical bar line. The first measure contains complex chordal textures with many beamed notes, while the second measure shows a more simplified harmonic structure. The piece concludes with a double bar line.



# FOURTEENTH EVENING.

7th Tone, (2nd ending. Transposed.)

This musical score is for the Fourteenth Evening, 7th Tone, (2nd ending. Transposed.). It consists of two systems of music, each with two measures. The first system is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The second system is a 2nd ending, also for the same ensemble and piano. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and bar lines.

# FIFTEENTH MORNING

7th Tone, (4th ending. Transposed.)—*Psalms 75 & 76.*

This musical score is for the Fifteenth Morning, 7th Tone, (4th ending. Transposed.)—Psalms 75 & 76. It consists of two systems of music, each with two measures. The first system is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The second system is a 4th ending, also for the same ensemble and piano. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and bar lines.

*Go on to Psalm 77.*

FIFTEENTH MORNING.

7th Tone, (3rd ending.) *Psalms* 77.

FIFTEENTH EVENING.

2nd Tone. Transposed.

# SIXTEENTH MORNING.

3rd Tone, (1st ending B.) *Psalms 79 & 80.*

This musical score is for the 3rd Tone, 1st ending B, of Psalms 79 and 80. It is written for a five-part setting: Soprano, Alto, Tenor, Bass, and Organ. The organ part is written on a grand staff (treble and bass clefs). The music is in a key with one sharp (F#) and a 3/4 time signature. The score consists of two measures. The first measure features a complex organ accompaniment with chords and moving lines in the right hand, while the vocal parts (Soprano, Alto, Tenor, Bass) enter with a simple melody. The second measure continues the organ accompaniment and the vocal melody. The organ part includes many accidentals and complex chordal textures.

*Psalms 81.*—3rd Tone, (2nd ending.)

This musical score is for the 3rd Tone, 2nd ending, of Psalm 81. It is written for the same five-part setting: Soprano, Alto, Tenor, Bass, and Organ. The organ part is written on a grand staff. The music is in the same key and time signature as the first score. The score consists of two measures. The first measure features a complex organ accompaniment and a vocal melody. The second measure continues the organ accompaniment and the vocal melody, ending with a final cadence. The organ part includes many accidentals and complex chordal textures.

# SIXTEENTH EVENING.

8th Tone, (2nd ending.)

This musical score is for the 'Sixteenth Evening' piece, specifically the 8th Tone, 2nd ending. It is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The score is divided into two systems by a double bar line. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The piano part features a steady bass line with chords in the right hand. The vocal parts have various melodic lines, with some notes marked with a 'v' (accusative) and others with a 'c' (conjunctive). A small asterisk is placed above the Bass line in measure 4 of the first system.

# SEVENTEENTH MORNING

Tonus Peregrinus. — *Psalms 86 & 88.*  
Transposed.

This musical score is for the 'Seventeenth Morning' piece, which is a transposed version of the Tonus Peregrinus from Psalms 86 and 88. It is written for a four-part vocal ensemble and piano accompaniment. The score is divided into two systems by a double bar line. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The piano part features a steady bass line with chords in the right hand. The vocal parts have various melodic lines, with some notes marked with a 'v' (accusative) and others with a 'c' (conjunctive).

\* In the monosyllabic mediation it may be more convenient for the bass to use this note.

6th Tone.—*Psalms* 87.

SEVENTEENTH EVENING 1st Tone, (5th ending. Transposed.)

# EIGHTEENTH MORNING.

2nd Tone (transposed.)

This musical score is for a piece titled 'EIGHTEENTH MORNING' in the 2nd Tone (transposed). It is written for a five-part vocal ensemble (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment. The score is divided into two systems by a double bar line. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music features a mix of whole, half, and quarter notes, with some measures containing rests. The piano part provides a harmonic foundation with chords and moving lines in both hands.

# EIGHTEENTH EVENING.

5th Tone, (2nd ending.)

This musical score is for a piece titled 'EIGHTEENTH EVENING' in the 5th Tone (2nd ending). It is written for the same five-part vocal ensemble and piano accompaniment as the first piece. The score is divided into two systems by a double bar line. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music features a mix of whole, half, and quarter notes, with some measures containing rests. The piano part provides a harmonic foundation with chords and moving lines in both hands.

# NINETEENTH MORNING.

8th Tone, (1st ending, B.)

This musical score is for a piece titled "NINETEENTH MORNING." in the 8th Tone, 1st ending, B. It consists of six staves. The top four staves are for individual voices (Soprano, Alto, Tenor, Bass), and the bottom two staves are for piano accompaniment. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The score is divided into two systems by a vertical dashed line. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

# NINETEENTH EVENING.

8th Tone, (1st ending, A, transposed.)

This musical score is for a piece titled "NINETEENTH EVENING." in the 8th Tone, 1st ending, A, transposed. It consists of six staves, similar to the first piece. The top four staves are for individual voices, and the bottom two are for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score is divided into two systems by a vertical dashed line. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

\* In the monosyllabic meditation omit the E ♭.

TWENTIETH MORNING.

*Pfalm* 102.—7th Tone, (3rd ending. Transposed.)

This musical score is for Psalm 102, 7th Tone, 3rd ending, transposed. It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into two systems. The first system contains the first two measures, and the second system contains the next two measures. The piano accompaniment is written in the right hand of a grand staff, with the left hand providing a simple harmonic support. The vocal parts are written in four staves, each with a clef and a key signature. The Soprano part is in the treble clef, the Alto in the alto clef, the Tenor in the bass clef, and the Bass in the bass clef. The piano accompaniment is written in the right hand of a grand staff, with the left hand providing a simple harmonic support. The score is divided into two systems. The first system contains the first two measures, and the second system contains the next two measures.

*Pfalm* 103.—7th Tone, (1st ending.)

This musical score is for Psalm 103, 7th Tone, 1st ending. It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into two systems. The first system contains the first two measures, and the second system contains the next two measures. The piano accompaniment is written in the right hand of a grand staff, with the left hand providing a simple harmonic support. The vocal parts are written in four staves, each with a clef and a key signature. The Soprano part is in the treble clef, the Alto in the alto clef, the Tenor in the bass clef, and the Bass in the bass clef. The piano accompaniment is written in the right hand of a grand staff, with the left hand providing a simple harmonic support. The score is divided into two systems. The first system contains the first two measures, and the second system contains the next two measures.



# TWENTIETH EVENING.

3rd Tone, (1st ending, A.)

This musical score is for the piece 'TWENTIETH EVENING'. It is written for a piano and features six staves. The first four staves are for the right hand, and the last two are for the left hand. The music is in 3/4 time and consists of two measures. The first measure contains a series of chords and single notes, while the second measure continues the harmonic progression. The notation includes various accidentals and note values typical of early 20th-century piano music.

# TWENTY-FIRST MORNING.

3rd Tone, (4th ending.)

This musical score is for the piece 'TWENTY-FIRST MORNING'. It is written for a piano and features six staves. The first four staves are for the right hand, and the last two are for the left hand. The music is in 3/4 time and consists of two measures. The first measure contains a series of chords and single notes, while the second measure continues the harmonic progression. The notation includes various accidentals and note values typical of early 20th-century piano music.

TWENTY-FIRST EVENING.

6th Tone.

Musical score for Twenty-First Evening, 6th Tone. The score is written for a five-part ensemble: Soprano, Alto, Tenor, Bass, and Piano. It consists of two measures, each with a repeat sign. The first measure is divided into two parts by a vertical dashed line. The second measure is a single continuous part. The notation includes various musical symbols such as clefs, key signatures, and note values.

TWENTY-SECOND MORNING.

5th Tone, (2nd ending.)

Musical score for Twenty-Second Morning, 5th Tone, (2nd ending). The score is written for a five-part ensemble: Soprano, Alto, Tenor, Bass, and Piano. It consists of two measures, each with a repeat sign. The first measure is divided into two parts by a vertical dashed line. The second measure is a single continuous part. The notation includes various musical symbols such as clefs, key signatures, and note values.

# TWENTY-SECOND EVENING.

4th Tone, (3rd ending.) *Pfalm* 108.

This musical score is for Psalm 108, 4th Tone, 3rd ending. It consists of six staves. The top four staves are for individual voices: Soprano (treble clef), Alto (treble clef), Tenor (treble clef), and Bass (bass clef). The bottom two staves are for the piano accompaniment, with a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a 4/4 time signature. The score is divided into three measures by vertical bar lines. The first measure contains the main melody and accompaniment. The second measure is a repeat of the first. The third measure is the 3rd ending, which concludes the piece. The piano part features a steady accompaniment of chords and single notes.

*Pfalm* 109.—4th Tone, (2nd ending.)

This musical score is for Psalm 109, 4th Tone, 2nd ending. It consists of six staves, identical in layout to the first score: four staves for voices (Soprano, Alto, Tenor, Bass) and two staves for piano accompaniment (grand staff). The music is in the same key (one sharp) and 4/4 time. The score is divided into three measures. The first measure contains the main melody and accompaniment. The second measure is a repeat of the first. The third measure is the 2nd ending, which concludes the piece. The piano part features a steady accompaniment of chords and single notes.

TWENTY-THIRD MORNING.

1st Tone, (1st ending.)

This musical score is for the 'Twenty-Third Morning' section, specifically the '1st ending'. It is written for a five-part setting: Soprano, Alto, Tenor, Bass, and Piano. The Soprano and Alto parts are in treble clef, while the Tenor and Bass parts are in bass clef. The Piano part is written for grand piano with both treble and bass staves. The key signature has one flat (B-flat), and the time signature is common time (C). The score is divided into two measures by a vertical bar line. The first measure contains various musical notations including whole notes, half notes, and quarter notes, with some notes beamed together. The second measure continues the melodic and harmonic development. The piano accompaniment features dense chordal textures and moving lines in both hands.

TWENTY-THIRD EVENING.

Tonus Peregrinus.  
Transposed.

This musical score is for the 'Twenty-Third Evening' section, titled 'Tonus Peregrinus. Transposed.' It follows the same five-part structure as the morning section: Soprano, Alto, Tenor, Bass, and Piano. The key signature has three sharps (F#, C#, G#), indicating a transposition. The time signature remains common time (C). The notation is similar to the morning section, with vocal parts using whole, half, and quarter notes, and the piano part providing a rich harmonic foundation with complex chordal structures and moving lines. The score is also divided into two measures by a vertical bar line.

TWENTY-FOUR MORNING.

6th Tone.

Musical score for 'Twenty-Four Morning' in 6th Tone. The score is written for a piano with five staves: Treble, Alto, Tenor, Bass, and Grand Staff. It consists of two measures separated by a double bar line. The notation includes various musical symbols such as notes, rests, and dynamic markings.

TWENTY-FOUR EVENING.

1st Tone, (2nd ending.)

Musical score for 'Twenty-Four Evening' in 1st Tone, (2nd ending.). The score is written for a piano with five staves: Treble, Alto, Tenor, Bass, and Grand Staff. It consists of two measures separated by a double bar line. The notation includes various musical symbols such as notes, rests, and dynamic markings.

TWENTY-FIFTH MORNING.

Tonus Peregrinus.  
Transposed.

TWENTY-FIFTH EVENING. 7th Tone, (5th ending. Transposed.)

# TWENTY-SIXTH MORNING.

4th Tone, (1st ending.)

This musical score is for a piece titled "Twenty-Sixth Morning" in the 4th Tone, 1st ending. It consists of six staves arranged in three pairs. The top pair of staves (treble and alto clefs) features a melody with eighth and sixteenth notes, accented with slurs. The middle pair of staves (alto and tenor clefs) provides a harmonic accompaniment with chords and single notes. The bottom pair of staves (treble and bass clefs) features a more complex accompaniment with chords and moving lines. The score is divided into two measures by a vertical line, with a repeat sign at the end of the second measure.

# TWENTY-SIXTH EVENING.

3rd Tone, (1st ending A. transposed.)

This musical score is for a piece titled "Twenty-Sixth Evening" in the 3rd Tone, 1st ending A. transposed. It consists of six staves arranged in three pairs. The top pair of staves (treble and alto clefs) features a melody with eighth and sixteenth notes, accented with slurs. The middle pair of staves (alto and tenor clefs) provides a harmonic accompaniment with chords and single notes. The bottom pair of staves (treble and bass clefs) features a more complex accompaniment with chords and moving lines. The score is divided into two measures by a vertical line, with a repeat sign at the end of the second measure.

# TWENTY-SEVENTH MORNING.

5th Tone, (1st ending.)

*Three Trebles.*

This musical score is for 'Twenty-Seventh Morning' in the 5th tone, 1st ending. It features six staves: three treble clefs at the top and three bass clefs at the bottom. The top staff is labeled 'Three Trebles.' and contains a treble clef. The music is written in a key with one flat (B-flat) and a common time signature. The score is divided into two measures by a vertical line. The first measure contains a complex chord structure with many notes, while the second measure is simpler, featuring a few notes and a whole note. The notation includes various musical symbols such as notes, rests, and accidentals.

# TWENTY-SEVENTH EVENING.

8th Tone, (2nd ending. Transposed.)

This musical score is for 'Twenty-Seventh Evening' in the 8th tone, 2nd ending, transposed. It features six staves: three treble clefs at the top and three bass clefs at the bottom. The top staff contains a treble clef and a key signature of one flat (B-flat). The music is written in a key with one flat (B-flat) and a common time signature. The score is divided into two measures by a vertical line. The first measure contains a complex chord structure with many notes, while the second measure is simpler, featuring a few notes and a whole note. The notation includes various musical symbols such as notes, rests, and accidentals.

\* The Second Treble may sing either C or G;—but if C be taken, it must be continued in the next chord—in this case A will be omitted.



TWENTY-EIGHTH MORNING. 7th Tone, (1st ending. Transposed.)

*Psalms 132, 133, & 134.*

This musical score is for the 7th Tone, 1st ending of Psalms 132, 133, and 134. It is transposed. The score is written for a six-part choir and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piano part is on the bottom two staves, and the choir parts are on the top four staves. The music consists of two measures, each with a repeat sign at the beginning. The notes are mostly half notes and whole notes, with some rests. The piano accompaniment features chords and moving lines in both hands.

*Psalms 135.—8th Tone, (1st ending. Transposed.)*

This musical score is for the 8th Tone, 1st ending of Psalm 135. It is transposed. The score is written for a six-part choir and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piano part is on the bottom two staves, and the choir parts are on the top four staves. The music consists of two measures, each with a repeat sign at the beginning. The notes are mostly half notes and whole notes, with some rests. The piano accompaniment features chords and moving lines in both hands.

# TWENTY-EIGHTH EVENING.

5th Tone, (1st ending. Transposed.)—*Psalms 136 & 138.*

*Psalms 137.*—1st Tone, (1st ending. Transposed.)

\* These three parts may be used alone.

TWENTY-NINTH MORNING.

1st Tone, (4th ending.)

Musical score for 'Twenty-Ninth Morning'. The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The score is divided into two systems, each with two measures. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal parts consist of quarter and eighth notes, with some rests. The Soprano part has a final measure with a sharp sign, indicating a key change or a specific ending.

TWENTY-NINTH EVENING.

(Tonus Peregrinus. Transposed.)

Musical score for 'Twenty-Ninth Evening'. The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The score is divided into two systems, each with two measures. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal parts consist of quarter and eighth notes, with some rests. The Soprano part has a final measure with a sharp sign, indicating a key change or a specific ending.

# THIRTIETH MORNING.

8th Tone, (1st ending.)

3rd Treble, *ad lib.*

2nd Bass, *ad lib.*

1st Bass.

This musical score is for the 8th tone, 1st ending of 'Thirtieth Morning'. It consists of five staves. The top staff is for the 3rd Treble, marked 'ad lib.', and contains a series of chords. The second staff is for the 2nd Bass, also marked 'ad lib.', and contains a series of chords. The third staff is for the 1st Bass, and contains a series of chords. The fourth and fifth staves are for the piano accompaniment, with the fourth staff in treble clef and the fifth in bass clef. The music is written in a key with one sharp (F#) and a common time signature (C). The score is divided into two measures by a double bar line, with a repeat sign at the end of the first measure.

# THIRTIETH EVENING.

8th Tone, (2nd ending.)

3rd. Treble, *ad lib.*

This musical score is for the 8th tone, 2nd ending of 'Thirtieth Evening'. It consists of five staves. The top staff is for the 3rd Treble, marked 'ad lib.', and contains a series of chords. The second staff is for the 2nd Bass, and contains a series of chords. The third staff is for the 1st Bass, and contains a series of chords. The fourth and fifth staves are for the piano accompaniment, with the fourth staff in treble clef and the fifth in bass clef. The music is written in a key with one sharp (F#) and a common time signature (C). The score is divided into two measures by a double bar line, with a repeat sign at the end of the first measure.

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# APPENDIX.

## PREFATORY NOTE.

**T**HE following harmonies are taken from those appointed in the foregoing pages for the several portions of the Psalms in their Morning and Evening daily course; and are here re-arranged (without any essential change) for the Organ, or Choir of four kinds of voices, and placed, for greater convenience, in the order required for the Proper Psalms for the two greater Fasts, and the four greater Festivals of the year. The slight alterations of the two inner parts are intended to increase the facilities afforded by this work for the various exigencies of different Choirs. See Preface, p. x., and Preface to the Hymnal Noted, p. iv.

THOMAS HELMORE, July 17, 1857.

### CHRISTMAS-DAY.—MATTINS. *Proper Psalms* 19, 45, 85.

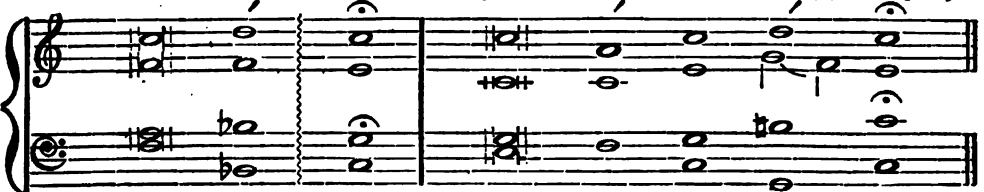
*Psalms* 19.—3rd Tone, (3rd ending.) See p. 4.



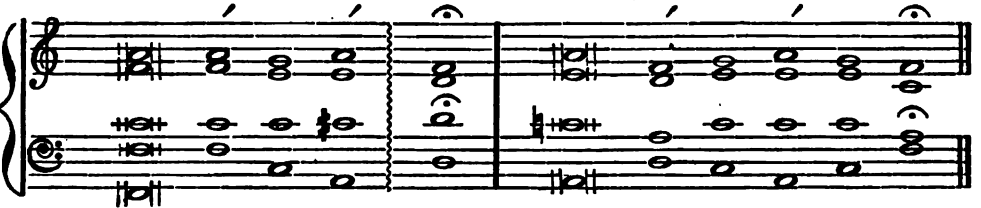
*Psalms* 45.—8th Tone, (2nd ending.) See p. 10.

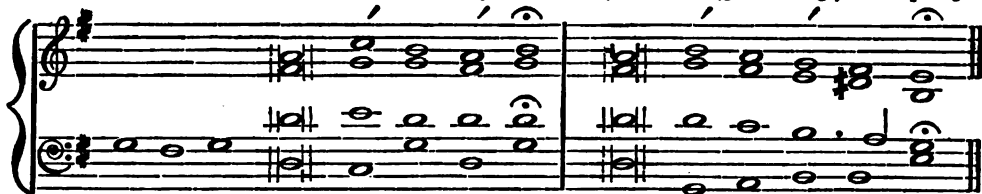
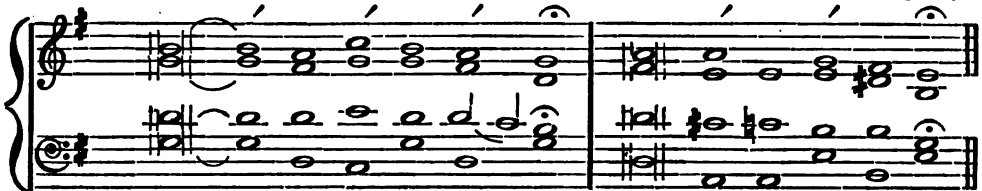


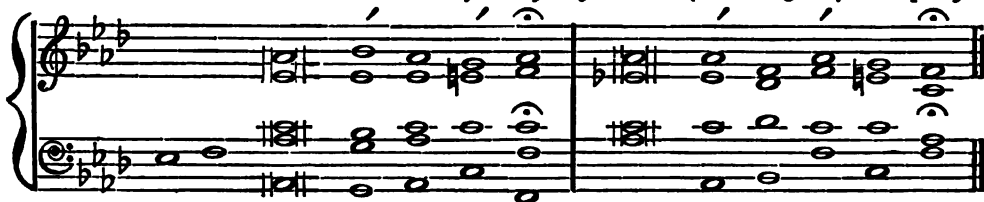
*Psalms* 85.—8th Tone, (2nd ending.) See p. 19.



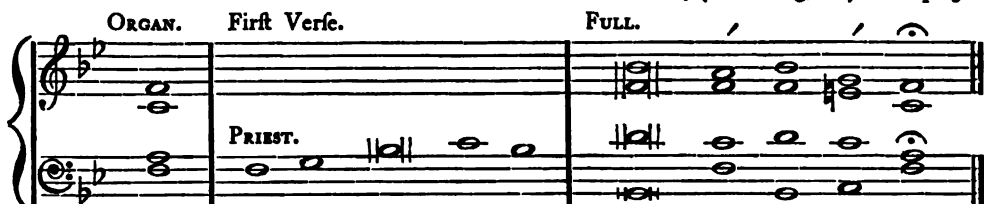
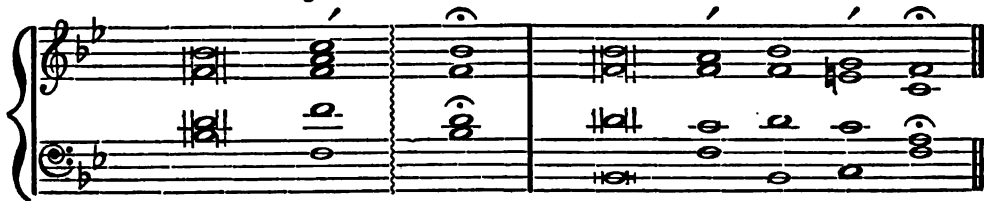


CHRISTMAS-DAY.—EVENSONG. *Proper Psalms 89, 110, 132.**Psalms 89.—1st Tone, (5th ending.) See p. 20.**Psalms 110.—1st Tone, (1st ending.) See p. 27.**Psalms 132.—7th Tone, (1st ending.) See p. 32.*ASH WEDNESDAY.—MATTINS. *Proper Psalms 6, 32, 38.**Psalms 6.—2nd Tone. See p. 1.**Psalms 32.—6th Tone. See p. 7.**Psalms 38.—2nd Tone. See p. 9.*

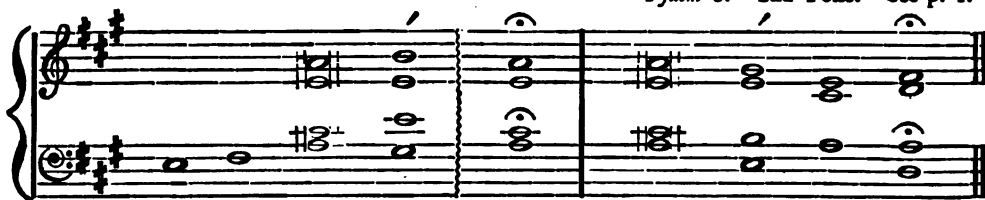
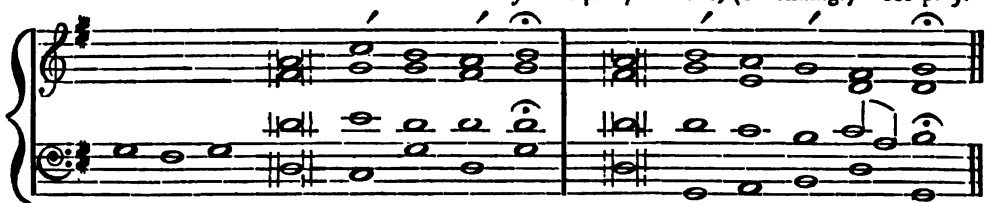
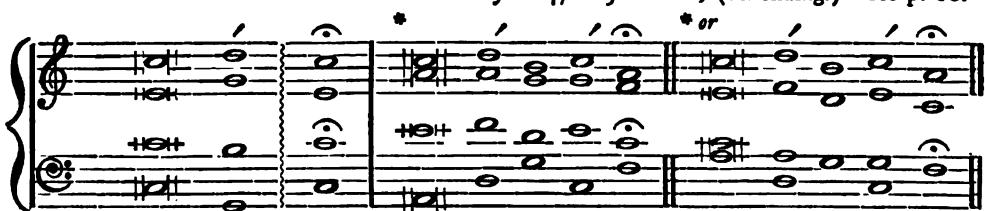
ASH WEDNESDAY.—EVENSING. *Proper Psalms 102, 130, 143.**Psalms 102.—7th Tone, (3rd ending.) See p. 23.**Psalms 130.—8th Tone, (2nd ending.) See p. 31.**Psalms 143.—Tonus Peregrinus. See p. 34.*GOOD-FRIDAY.—MATTINS. *Proper Psalms 22, 40, 54.**Psalms 22.—2nd Tone. See p. 4.**Psalms 40.—2nd Tone See p. 9.**Psalms 54.—4th Tone, (3rd ending.) See p. 12.*

GOOD-FRIDAY.—EVENSONG. *Proper Psalms 69, 88.**Psalms 69.—3rd Tone, (1st ending, A.) See p. 15**Psalms 88.—Tonus Peregrinus. See p. 19.*

## EASTER-DAY.—MATTINS.

*For the Anthems instead of the Psalm, "O come, let us sing," &c.**"Christ our passover."**8th Tone, (1st ending, A.) See p. 3.**Second and remaining verses.**Proper Psalms 2, 57, 111.**Psalms 2.—1st Tone, (2nd ending.) See p. 1.*

*Pfalm 57.*—2nd Tone. See p. 12.*Pfalm 111.*—1st Tone, (1st ending.) See p. 27.EASTER-DAY.—EVENSONG. *Proper Psalms 113, 114, 118.**Pfalm 113.*—1st Tone, (1st ending.) See p. 13.*Pfalm 114.*—Tonus Peregrinus. See p. 27.*Pfalm 118.*—6th Tone. See p. 28.

ASCENSION-DAY.—MATTINS. *Proper Psalms 8, 15, 21.**Psalms 8.—2nd Tone. See p. 1.**Psalms 15.—4th Tone, (1st ending.) See p. 3.**Psalms 21.—3rd Tone, (2nd ending.) See p. 4.*ASCENSION-DAY.—EVENSING. *Proper Psalms 24, 47, 108.**Psalms 24.—7th Tone, (1st ending.) See p. 5.**Psalms 47.—5th Tone, (1st ending.) See p. 10.**Psalms 108.—4th Tone, (3rd ending.) See p. 26.**or 8th Tone, (1st ending, B.) See p. 22.  
N.B.—The same division of the words will serve.*

WHIT-SUNDAY.—MATTINS. *Proper Psalms 48, 68.**Psalms 48.—5th Tone, (1st ending.) See p. 10.**Psalms 68.—8th Tone, (2nd ending.) See p. 14.*WHIT-SUNDAY.—EVENSING. *Proper Psalms 104, 145.**Psalms 104.—3rd Tone, (1st ending, A.) See p. 24.**Psalms 145.—8th Tone, (1st ending.) See p. 35.*

THE END.

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